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# THE LOOKOUT

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Volume One  
Number One

## MUSIC IN DENVER AND COLORADO

MALCOLM G. WYER, *Editor*  
DR. EDWIN J. STRINGHAM, *Musical Editor*

DENVER  
JANUARY, 1927

This publication is the first of a series to be issued occasionally which will deal with various subjects relating to Denver life and development. It will be the aim to gather and to publish information for which the library has frequent requests and which has not otherwise been made easily available. Eventually it is probable that the publication will be issued regularly, giving notes in regard to new books, library service, etc., with special numbers devoted to particular subjects.

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## INTRODUCTION

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*This collection of material relating to music affairs in Denver and in Colorado has been gathered especially for reference use in the Denver Public Library and has been published for the interest and information of musicians, musical organizations, study clubs, etc. It is not in any sense a history and at the outset it disclaims an attempt at completeness. Efforts were made by the editors and by the library to secure as much material as possible. While the response was most gratifying, many reports have not yet been received, and without doubt many sources of information have been overlooked. To fill in the gaps and round out the material would require the services of a research worker for a considerable time and the library has none to spare from regular work.*

*We have decided to publish what we have secured as a contribution to musical development in Colorado, with the expectation and hope that it will inspire many who are familiar with neglected phases to record their recollections. In this way more information will become available for a later bulletin to be issued as a supplement. Such communications and contributions are invited.*

*Another purpose of this publication is to attract attention to the music collection of the library now easily available in the recently established fine arts department. Small and inadequate at present, even with the valuable Fritz Thies and Du Pre gifts of musical scores, it will grow as rapidly as its share of our book fund will permit. Here is an opportunity for organizations or individuals to provide gifts or endowment to build up a musical reference library for Denver and the Rocky Mountain region.*

*We wish to express our obligation to the individuals who have furnished information and have supplied special articles, in many cases at the expense of much time and effort.*

*To the editor, Dr. Edwin John Stringham, special acknowledgment is due, for his interest in the project, for his valuable suggestions, for the time freely devoted to the work, and for the wide range of his musical information and acquaintance.*

M. G. W.

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# *Development of Music in Denver and Colorado*

## THE EARLY PERIOD

By MALCOLM G. WYER

The location of Denver is rather unique among those pioneer settlements of the country which have developed into large cities. The beginning of a city has usually been due to a strategic position as an ocean port, or an inland water way or as terminus or distributing point of a railway system. But Denver, established in 1858, hundreds of miles from any railroad or steamship line, grew into a thriving center for mining supply and trade, having for many years no communication with the eastern world except the overland trail for stage and ox team.

But the early settlers were men of education and of culture as well as of enterprise and were not deterred by the difficulties and expense of transportation from providing their homes with the refinement of musical instruments. The sale of pianos began in 1863 and one citizen reports the arrival in 1865 of his piano brought by ox team over the Santa Fé trail from Kansas City. The first exclusive music store in Denver was established in 1869, so by that time music must have found a place for itself in the life of the isolated community.

The musical life of a city has many phases and ramifications and generalization concerning it is dangerous, but in reviewing the musical activities of Denver one notices three roughly differentiated periods—the first during its isolation by lack of rapid transportation when local amateur and professional musicians furnished all the music interest—the next which is distinguished by the influence of

the musicians of the English school brought to Denver by Dean Hart—and finally the dominance of musical attractions from outside, which followed the construction of railroads to Denver and especially the opening of the Tabor Grand Opera House.

A friendly and an informal spirit marked the musical life of the early years because the local musicians were well acquainted with each other and with the audiences and because so many of the artists took part in the concerts as much from pleasure in musical expression as for financial returns. Many benefits were given and at one of these about eight hundred dollars were realized for the Library Association. The programs at this time indicate the interest and enthusiasm of the musicians in studying and in producing the work of the well known composers, whether in concert, choral work, or orchestra.

One would not expect the early musical history of Denver to have associations with the famous Charge of the Light Brigade but such is the case, for one of the earliest notes relating to a musical concert is the following in *The Rocky Mountain News* for July 15, 1865.

“Remember the grand concert at the Denver Theatre to-night. The beneficiary, Mr. Alex Sutherland, is in every way worthy of our best consideration as a musician. Go and hear dulcet strains from him who sounded the charge at the celebrated storming of Inkermann.”

Mr. Sutherland was director of the first musical concert given in a Denver theatre, on October 24, 1864, and for several years was prominent on all musical programs in the city.

Some of the well known musicians were Mr. Frank Rose, Fritz Thies, Mrs. Belle Cole, mentioned further elsewhere, and the Gilman family. Miss Hattie Louise Sims of Central City and Denver attracted much attention for the quality of her voice, and after further study in the east, starred with Joseffy and became famous in Europe and America. The Denver Quartette, composed of Messrs.

C. X. McClure, W. W. Knight, C. W. Sanborn, and C. Morrison, was in high favor for many years following 1875, and soon Emil Zietz, still living in 1927, began his appearance as a violin soloist. In the latter seventies, Denver was visited by such artists as Carl Beck, De Murska, Patti, Wieniawski, and Camilla Urso.

Mrs. Lorenzo Dow filled an important place in musical circles for many years both with her musical talks and her piano recitals, one of the most notable an Easter concert at which she was assisted by Frank Damrosch and Arthur Marchant with the leading feature a duet on two pianos by Mr. Damrosch and Mrs. Dow.

Benny Jarecki the boy pianist appeared on many programs and Passmore and Kaufman were responsible for the first series of subscription concerts in Denver. The singing of Mrs. Sampson and the musical lectures of Gen. A. J. Sampson also added to this period. In the early eighties Dr. and Mrs. Charles Denison introduced the custom of home musicales and this was continued by Judge and Mrs. Mills, Governor and Mrs. Evans, Governor and Mrs. Routt, Mrs. Iliff and many others.

The opening of the Tabor Grand Opera House September 5, 1881 was an important event in Denver's history and has been often described. Emma Abbott and her opera company dedicated the theatre with Maritana and this occasion has been celebrated by Eugene Field.

Field had a playful habit of inserting one of his poems in his newspaper column with the name of a well known citizen signed to it. The poem entitled "Tabor and Abbott" here given is an illustration.

#### TABOR AND ABBOTT

The Opera House—a union grand  
Of capital and labor—  
Long will the stately structure stand,  
A monument to Tabor.

And as to Emma, never will  
 Our citizens cease lovin' her,  
 While time lasts shall her name be linked  
 With that of the ex-Governor.

Because of its grand Opera House,  
 Our city's much elated,  
 And happy is the time that Em  
 The structure dedicated.

For many a year and many a year  
 Our folks will have the habit  
 Of lauding that illustrious pair  
 Tabor and Emma Abbott.

(*Attributed to*) R. W. WOODBURY

September 8th, 1881.

#### TO EMMA ABBOTT

Before thou camest, O creature fair,  
 The stars were diamonds in the sky,  
 Yet now, at night, ah, tell me why  
 I see no stellar diamonds there?

Before thou camest the pretty trees  
 Coquetted with the gentle kiss  
 Of zephyrs; now they seem to miss  
 The dalliance of the amorous breeze.

Before thou camest, the western sky  
 Was all aflame with golden light,  
 And now, I wot, perpetual night  
 Hath mantled o'er the realm on high.

Before thou camest, on yonder hill  
 The lark sang sweetly to his mate;  
 And now, in vain we watch and wait  
 To see his flight and hear his trill.

The stars are jealous of thine eyes,  
 The lark is jealous of thy song,  
 Thy glorious hair, so fair and long,  
 Hath waked the envy of the skies.

The wanton zephyrs love to kiss  
The rosy velvet of thy cheek,  
And blushes play at hide and seek  
With them, what ecstasy is this!

Ah, with the music of thy voice,  
The wondrous beauty of thy grace,  
Make this thy lasting living place,  
Thy country's pride, our people's choice!

September 6th, 1881.

Many attractions now came to Denver such as the Theodore Thomas orchestra, Leopold Damrosch with his orchestra, and various artists of international fame. These were brought either as opera house engagements or sponsored by different organizations such as the Glenarm Club, or the Tuesday Musical Club, until this function was taken over by regular agents responsible for the artists' courses, such as Mr. R. R. Bren, Mr. Robert Slack or Mr. A. M. Oberfelder.

St. John's Cathedral had been equipped with one of the finest organs west of the Mississippi, and evening recitals by Walter E. Hall, the organist, were very popular. The fine traditions of English Cathedral music were introduced to Denver by the musicians of St. John's Cathedral and particularly by Mr. Marchant, Frederick Stevenson, W. E. Hall, Dr. Gower, and Professor Houseley. The organ recitals and choir concerts not only afforded the public opportunity to enjoy the finest of sacred music, but raised the standards of church music throughout the city.

By the middle of the eighties, Denver had attracted many musicians who made contributions to the musical life. Lectures on musical topics were given by Professor Pfefferkorn, Dr. Gower, Rev. Van Ness and Mrs. Baber-Pathorne. Among the noteworthy concerts were the Blanpied piano recitals, the Services of Song given by Frank Damrosch, those given by the talented Carlos Sobrino, and Mme. Sobrino, Professor Pfefferkorn and the entertainments sponsored by the Glenarm Club. After the opening of Elitch's Gardens, one of the features that attracted the public for many years

was the excellent orchestra with the enjoyable musical programs in these unique surroundings. In later years, the orchestra was directed successively by Mr. Cavallo and by Mr. Tureman.

Very popular also were the concerts given at the Tabor Grand on Sunday evenings for some seasons by Dion de Romandy and his Hungarian orchestra.

The following note was contributed by Mr. Lute H. Johnson of Denver, just as we were going to press. We are including it because of its interest even though we have not had opportunity to check up the information :

"There'll Be a Hot Time in the Old Town Tonight is the outstanding musical composition having its origin in Colorado which probably has gone farthest afield. It seems to have been a growth rather than a deliberate effort at production. The Old Town to which it refers is the original settlement of the mining camp of Cripple Creek. The tune is popularly reported to have been one which an old negro mammy crooned in her cabin near the Florence and Cripple Creek depot. She was very old and suggested the voodoo type of negress—something of a town character. A genius whose name seems to be lost was, back in the boom days of the middle nineties, presiding over the destinies of the Palace theatre, one of those mining camp variety houses where the girl performers vamped patrons in the boxes into buying drinks as the show went on. This chap could turn out a new song anytime occasion demanded. He usually had a new one for every change of the weekly bill and many of them were decidedly tuneful. The words usually were slightly off color and bore on local happenings and characters. This chap set words to the tune of the old crone, and words scarcely of the parlor variety. The Cripple Creek company of Colorado National Guards enlisted for the Spanish-American war and was sent to Manila. The bandmaster is credited with having arranged There'll Be a Hot Time in the Old Town Tonight, and started his band, the First Colorado Regimental, playing the tune. When the Colorado troops led the attack on Manila on August 13, 1898, the band cheered it on with this tune and it immediately became famous, earning on that occasion a place in our national airs which it bids fair to hold to the end of time."

The first choral society was organized in 1868 and in 1872 the Denver Choral Union with Mr. B. F. Woodward as President and C. W. Sanborn, director, was formed. The noteworthy features of this organization were the holding of a musical convention under the direction of Professor Perkins of Chicago, at which time choruses

from Mozart's Twelfth Mass and Mendelssohn's Elijah were sung and the production of the cantata of Esther with Mrs. Belle Cole as Queen. This was said to be the first cantata sung west of the Mississippi river and was repeated for a week. Mrs. Cole appeared in Denver concerts constantly for several years and later was soloist for the Theodore Thomas orchestra and prominent abroad. Eugene Field wrote back to Denver from London during a visit many years later, "Madame Belle Cole who came to London from Denver six years ago, is recognized as the first contralto and leading ballad singer in the kingdom. Her engagements are filled for a full year in advance."

This organization became the Haydn and Handel Association in 1874 with Mr. Frank Rose of the Rose Band as director and in 1879 again changed its name to the New Choral Union. Some of the productions during this period were the light operas Pinafore, and Don Munio, Haydn's Imperial Mass, and the first rendition in Denver of the Messiah, all in the year 1879. In 1880 Mr. Frank Damrosch became director but interest subsided and in the fall of that year Mr. Arthur Marchant, the first English organist of St. John's Cathedral, formed the Philharmonic Society which continued until Mr. Marchant's return to England in 1882. Realizing that again conditions were favorable for choral work, Mr. Damrosch in 1883 united the singers in the Choral Union which later became the Denver Chorus Club and continued until 1888. Mr. J. J. Joslin was president and after Mr. Damrosch left Denver in 1886, Mr. W. M. Broad succeeded him as director. Haydn's Creation, Gounod's Redemption, Stabat Mater, Mendelssohn's Elijah and Handel's Messiah, and Judas Maccabeus were on their programs. It is reported that "the work and record of the club was equal to that of any choral club in the United States."

Choral work was now fostered by the Concert Choir, Frederick Stevenson, director, the Select Choir, conducted by Dr. Gower, and Church Oratorio Club, in charge of Mr. Blake. These later united in the Denver Oratorio Society which gave many fine concerts.



Soon the Apollo Club was organized and continued with Mr. Herbert Griggs as director until he removed to Chicago in 1904, when Mr. Houseley took charge. This Club furnished Denver with delightful concerts and gained renown in other cities. The Denver Choral Society, organized through the influence of Mr. Houseley who became director, also continued with success for many years and secured several first prizes at various singing contests.

The Denver Maennerchor also deserves credit for the fine music furnished for many years following its organization in 1870. Among the soloists taking part in their programs were Mrs. Cole, Miss Lilla Bearce, Mr. Fritz Thies, Mr. A. Friese and Mme. de Murska of Germany.

During recent years choral work in Colorado has been closely identified with Mr. John C. Wilcox who has been especially devoted to choral training, and who has been responsible for the most notable work in this field. From 1909 to 1912, he directed the Fortnightly Club of Greeley, composed of fifty women's voices. This club was augmented by men's voices for occasional performances of cantatas and oratorios. Mr. Wilcox also had charge of annual series of subscription concerts with such assisting artists as Schumann-Heink, Bispham, Elsa Ruegger, Mme. Pasquali, Flonzaley Quartet, etc. During the same period, Mr. Wilcox directed the Friday Music Club of Boulder, a similar organization to that of Greeley, and here also concert series were given with assisting artists.

During the season of 1911 he directed the Tuesday Musical Club of Denver. From 1919 to 1922, Mr. Wilcox had charge of the Denver Municipal Chorus which ranged in numbers from 150 to 400 voices and which produced such works as *The Messiah*, Arthur Farwell's *Evergreen Tree*, Verdi's *Aida* in concert form, and stage presentations of the operas, *Martha* and *Robin Hood*.

Since resigning the directorship of the Municipal Chorus, Mr. Wilcox has directed the Denver Music Week presentations of *The*

Geisha, and Cadman's Shanewis and Sunset Trail, the latter work being dedicated to Mr. Wilcox, who directed its world *premiere* here in December 1924, with the composer present.

Mr. Wilcox has also presented many concerts of ensemble singing with smaller groups of solo voices.

In 1923, the degree of Master of Music (h.c.) was conferred upon Mr. Wilcox "for distinguished services to the Art and Profession of Music", by the Denver College of Music.

Light operas were given by many of the choral societies but at different times a keen interest in local opera was shown. In the early eighties, under the inspiration of Mr. A. Kauffman and Mr. E. J. Passmore, the Denver Opera Club presented *Pirates of Penzance*, *Pinafore*, and *Mascotte*. Mr. W. H. Hunt of Leadville composed an opera, *Brittle Silver*, with libretto by Stanley Wood, editor of *The Great Divide* when first started by Mr. H. H. Tamm, which was produced in Denver on January 22, 1882. It is the first opera by a Colorado composer and was very successful. A review says, "The music is brilliant, sparkling, with a touch of *Pinafore* style in it that is charming and correct in harmony and composition."

A few years later Mr. William Broad revived the interest in local opera and the Broad Opera Company presented many operas in Denver and other Colorado cities; among them, *Mikado*, *Patience*, *Pirates of Penzance* and *Fatinitza*.

In the orchestral field the Rose Band directed by Mr. Frank Rose flourished during the seventies and was devoted to the finest music. The Mozart Quintette directed by Mr. P. Gottesleben figured prominently in the concert work during this period. Mr. Damosch also organized a string quartet which played frequently at concerts and recitals.

The following account of Chamber Music Organizations of Denver was contributed by Mr. Horace E. Tureman:

"In the very early days, before 1890, there was a very excellent Quartet organized, I believe, by a certain substantial group of music lovers. It is my impression that sufficient funds were subscribed to pay each member of the quartet a salary, and this is perhaps the reason the quartet was of such outstanding quality, and its existence so short lived. It functioned for but one season.

"I regret that I do not recall the names of the musicians, but Mr. Paul Stoeving, now living in England and very well known for his work on the technique of violin playing, was the viola; a certain Mr. Bernard Listemann was first violin.

"I can only approximate the date of the organization of the Baker String Quartet; I believe that its concerts took place between 1900 and 1905.

Mrs. Fred A. Baker	- 1st Violin	Fred A. Baker	- - - -	Viola
Horace Tureman	- - 2nd Violin	Louis Appy	- - - -	Cello

"The Bakers were the organizers and the sole support of this Quartet. They arranged for six or eight concerts a winter; the public was small and the returns very slight, but the Quartet was an asset of great value to the city. The programs were of a very high grade and were I think fairly well played, as Mrs. Baker was a finely trained violinist, and her husband as gifted a musician as we have ever had in the city.

"The Mansfield Quartet operated between 1907 and 1908, two seasons. The members sold tickets to the concerts, and were responsible for the venture.

"Morris Bezmann was the first violin; a beautiful violinist of the classical school, whose early death was a serious loss to the town. The cellist, Mr. Theodore Mansfield had been well trained in quartet playing. He had received many of the traditions of execution from a very celebrated English quartet player who had settled in San Francisco.

"There was a season of quartet music in 1909, the Quartet being re-organized by Mr. Bezmann. The year following, Mr. David Abramowitz took Mr. Bezmann's place.

"From this year until 1921 there was nothing of much influence. In that year Mr. Richard Hart interested certain others in the formation of the Chamber Music Party which undertook to develop a quartet by insuring a certain financial return to the musicians, and by giving concerts to a regular group of subscribers in their private homes.

"These concerts have proved very successful and are still in progress. Two seasons of public concerts were added to the regular list of private ones, and the attendance proved that the music loving public had considerably grown. The quartet which plays for the Chamber Music Party is called "The Denver String Quartet". Its personnel is as follows:

Henry Trustman Ginsburg - - - - - 1st Violin  
 Walter Nielson - - - - - 2nd Violin  
 Wayne C. Hedges - - - - - Viola  
 Frank John - - - - - Cello

"Alexander Saslavsky, (Kharkow, Russia, February 9, 1876; Los Angeles, California, August 2nd, 1924), gave a series of Chamber Concerts at the Brown Palace Hotel (Denver) every summer from 1913 to the year of his death (1924). At first these consisted of a string quartet, Saslavsky, Finkelshtein, Weissmann and Renard. Later this ensemble was reduced to a trio in which Alfred De Voto, Boston, played the piano. The last year's series was one of violin and piano sonatas.

"The Saslavsky series were always considered very elite affairs and well attended.

"For many years, an amateur by the name of Fritz Thies, gathered about him ensemble enthusiasts who played string quartets, trios, sextettes, quintets and the like. These were held privately; but they exerted a real influence. When Mr. Thies died, his entire music collection was given to the Denver Public Library to serve as the nucleus for a music department."

The City of Denver officially has always been favorable to providing music for the public. As long ago as 1891 an appropriation of \$2,500 was made for free summer concerts in the parks, but this was not spent because the musicians themselves could not agree on the best method to use it. However, free band concerts in the parks have long been a feature of summer life in Denver, and these have often been supplemented by free winter concerts in the Auditorium.

For many years the city has had a municipal band and the names of the conductors, so far as we are able to give them, are as follows::

Givens - - - - -	1890	Garguilo - - - - -	1909-10
Oswald H. Richter -	1894-97	Herman Bellstedt -	1911-13
Satriano - - - - -	1900-02	Frederick N. Innes -	1914-16
Runkle - - - - -	1903	Rafaello Cavallo -	1917-18
Forman - - - - -	1906-08	Henry Sachs - - -	1919-26

The Municipal Band under the direction of Frederick N. Innes was considered the foremost organization of its kind in the country and was nationally famous.

After the Auditorium was built a fine organ was installed with the advice and under the supervision of musicians in the city. An

official city organist has been retained constantly, and noon day recitals are given during the summer months with Sunday afternoon recitals in the winter. Mr. Clarence Reynolds, the present organist, has held the position from the beginning except for a short time when Palmer Christian was organist. The first Municipal Music Commission appointed in any city in the world was organized by Mayor W. F. R. Mills in 1918.

Personnel:

Frank Shepard, *Chairman*

Fred R. Wright

Charles Wells

Mrs. Blanche Dingley-Mathews

The Commission was created to take care of the musical interests of the city and to give such advice to the administration as it should need in carrying on the municipal music activities. Mr. Shepard resigned from the Commission after serving a few months, and with the election of the new Mayor, Dewey C. Bailey, the Commission was reappointed with Mrs. Blanche Dingley-Mathews as Chairman. The Commission was very active in promoting civic music. Under its encouragement, Music Week was inaugurated, local opera performances given, a Municipal Chorus maintained under John C. Wilcox. A great impetus was given to music both from the recreational and educational standpoints.

Offices were maintained by the Chairman, where studios were available for visiting musicians without charge.

The Commission was not continued after the expiration of Dewey C. Bailey's term of office and the work of the Commission has been carried on by local Societies, foremost of which is the organization known as "The Music Week Association".

A Municipal Chorus under the direction of Professor John C. Wilcox was active for many years and during Music Week has given in concert form the operas *Aida*, *Martha*, *Robin Hood* and other notable productions.

Thus, with a municipal organ, organist, and regular recitals, a municipal chorus and chorister, a music commission, and official financial support for band and orchestra concerts and music week festivals, Denver ranks as one of the musically progressive cities.

# *Development of Music in Denver and Colorado*

1898-1926

By DR. JAMES M. TRACY

I arrived in Denver September 1, 1898, having a five year engagement with the Denver Conservatory of Music which had been founded in 1887 by Mr. and Mrs. Oliver B. Howells, who brought many prominent musicians and artists to Denver. Among those who preceded me were Frederick Stevenson, organist and choir director of St. John's Cathedral and St. Mark's Church and at one time director of the Conservatory. Edward Hesselberg, pianist, now of Chicago, William Wade Hinshaw, baritone and Emil Tiffero, tenor, of New York City; also Jerome Hanshue, tenor and Alton Hadley who has taught in Denver privately for many years. The last named and Paul Clarke Stauffer, prominent pianist of Denver, came after me. In 1914 Mr. Stauffer took over the Conservatory and has ever since that time been the President and Director and made it a well established institution.

I began my public career in Denver by giving six classical piano recitals in the music rooms of the Conservatory, which was located in the Enterprise Block on 15th and Champa Street. The audiences were large and the elite of Denver's society attended them. At each of the recitals one of Beethoven's Sonatas, a Liszt Rhapsodie and selections from Chopin were played. In connection with each of the selections a talk was given. In this way I received my introduction into Denver society. Later I left the Conservatory and engaged rooms in the Mack Block; at that time the Knight-Campbell Music Company was also in that building. My entire class follow-

ed me there. Twenty years ago, in connection with Mrs. Tracy, I established the Liszt School of Music in Denver and dedicated it for all time to the highest ideals of musical art.

Wilberforce J. Whiteman was the Supervisor of Music in the Denver Public Schools and also the leader of a large choir at the Trinity Methodist Church; on several occasions he augmented the number of the choir to two hundred. The first oratorio he gave after I arrived was the Messiah. He had large classes of vocal scholars, probably the most prominent one was Mrs. Whiteman, his wife, the leading contralto of Denver. I owe my first early impressions and experiences in Denver to Mr. Whiteman as he did everything in his power to give me a cordial welcome. He drove me around with his horse and carriage and brought me in contact with all his classes in the public schools. Ferne, his daughter, now equally well known as her mother was then (Ferne Whiteman Smith, contralto), was one of my first piano pupils. Paul (the jazz King) was a boy in knickerbockers. Fred R. Wright, well known composer of today, became the organist of Trinity Church in 1899 and taught piano and organ for three years. Frank A. McCarrol followed him as organist.

Dr. John H. Gower and Henry Houseley were both well established musicians. Dr. Gower, organist, wrote much for the church and gave a series of organ concerts at Wolcott School auditorium and in the various churches. He also played at St. John's Cathedral and the Unity Church for many years and taught large classes. Henry Houseley, composer, for years organist of Temple Emmanuel and St. John's Cathedral, was the director of the Apollo Club and gave several courses of concerts, bringing well known artists as their soloists. He wrote and arranged music for the church, secular songs, many cantatas and operas and musical settings to various classics, among them The Rubaiyat of Omar Khayyam. He earned an international reputation as a sterling musician. J. H. K. Martin was the business manager of the club. Gwylm Thomas directed a chorus in Denver for several years and brought great artists occasionally.

Among the principal private piano teachers at that time were Cordelia Smissaert, Florence Taussig, Dolce Grossmayer and Inah Lewis Fox. Senor Aquabella, a Spanish pianist and teacher, also lived here. These teachers had a splendid following of first class scholars which they brought out frequently before the public. Armin W. Doerner, of national reputation and Cincinnati Conservatory fame, came somewhat later doing good work for several years. Others came and went, but did not stay long enough to become known.

The Tuesday Musical Club was a fixed institution, with Hattie Louise Sims as Director of Soloists and Chorus. It was formed by a dozen ladies in September, 1891. Mrs. Geo. Baker was the first president and director general. In 1897 the club was incorporated and in 1898 Miss Sims was chosen the musical director. For a great many years they furnished annual concerts at which times they always brought an artist of renown to be their soloist. Under her direction the club gained an enviable reputation. Of the dozen charter members the following are still living: Mrs. Persifor C. Cooke, Mrs. Theodore Holland, Mrs. Frank Shepard and Mrs. W. S. Ward. At that time, Isabel Hill, daughter of Governor Nathaniel Hill, was the president, who later, as Mrs. Franklin Price Knott, became an honorary life member. She has recently passed away. This club has stood the test of time, being still in prosperous existence.

Miss Sims had acquired a reputation before coming to Denver. She had been singing in three seasons of Opera and concerts in Italy where she studied with the elder Lamperti. Then she appeared with the Boston Symphony Orchestra, under Geo. Henschel in Boston; with the New York Symphony Orchestra, under conductor Leopold Damrosch, in New York and at the Worcester Massachusetts Festivals. Damrosch created the part of Sulamith, an oratorio he wrote, expressly for Miss Sims. She has been very successful as a vocal teacher and presented many fine artists to the concert world, among them Frederika Le Fevre Bellamy, who later went abroad.



The Denver College of Music, connected with the University of Denver, was located at 14th and Arapahoe Street with Dean Blakeslee at the head. Then came Frederick W. Schweiker, organist and pianist as the Dean, followed by Horace E. Tureman, who after three years went abroad in 1910. His place was filled by Anthony Carlson. The change came when Anthony's brother, Charles F., voice teacher and his wife Lulabel, pianist, moved it to Grant Street, between 15th and 16th Street, and called it the College of Fine Arts.

The Mendelssohn Male Quartet, composed of Harry Martin, first tenor, Robert Slack, second tenor, Robert Brown, baritone and Kale Schmidlap, bass, had acquired a reputation and became popular for all occasions. Later, Adams Owen, an English vocal teacher of repute and a prominent musician of Denver, became the bass and director.

Cateau Stegeman, later Mrs. James M. Tracy, a young pianist of 18 years, made her Denver debut at the elegant home of Mrs. W. G. Fisher, 1600 Logan Street, under the auspices of the Emerson Art League, an organization that studied and followed music and its allied arts. The following summer marked the opening of the Texas-Boulder Chautauqua at Boulder, Colorado, when upon this occasion Miss Stegeman appeared as pianist at the opening concert given by the editors of the *Western Club Woman*, a live monthly journal printed by the Woman's Club of Denver. The *Boulder Herald* commented thus: "The principal event of the entertainment at the Chautauqua yesterday was the playing of this gifted young Dutch pianiste."

Among the vocal teachers was Frederick Held who was here for many years. Madam Mayo-Rhoads, also had a large following of scholars. Madeline Vance Brooks was spending her time between Denver and Paris. Aside from her own vocal activities, she was preparing her younger sister, Jean Brooks, later Jean Brola Harrison, for stardom. As a member of the Beecham Opera Company of London, Madam Harrison created a reputation. Miss

Madeline returned to Denver to take charge of her waiting classes. Flora Smith Hunsicker, at that time one of the best known contraltos, sang for eleven years in the quartet choir of the First Baptist Church. Edwin Richards was the organist, a position he filled for 18 years. Mrs. Hunsicker was also soloist in the Immaculate Conception Cathedral when it was located at 15th and Stout streets and when Trinity Methodist Church opened for the first time, she was the contralto in the quintette which consisted of Grace Levering, soprano, Henry F. Stowe, tenor, Allen Jackson, baritone and Winfield Blake, basso. The director was Isaac E. Blake who presented the organ to Trinity Church, then the fourth largest in the United States. She also sang in one of the early presentations of the Messiah in Denver, under the direction of Isaac E. Blake, with a chorus of one hundred and ten voices. Arthur Beresford of Boston was the tenor and Myron Whitney from Boston should have been the bass, but on account of illness, Bert Havens took his place. Mrs. Hunsicker prepared a large number of fine vocal artists for the concert and teaching stage, one specially known, Shella Fryer. She also had charge of the Music Department at Clayton College for Orphan Boys and later was instructor of the boy choir at St. John's Cathedral for two years.

We had several seasons of opera. At the old Manhattan Beach Theatre, a series of ten operas was given by the Stewart Opera Company. Paul Whiteman (of jazz fame) played the viola in the orchestra under Raffaello Cavallo, conductor, and Theodore Reiss, concert master. The Boston English Opera Company came for several seasons to the Broadway Theatre giving many performances.

Everett Steele, Bertha Shannon and Mrs. Louis Searing were the piano teachers at the Wolcott School for girls, a high class boarding school, founded by Anna Wolcott, now Mrs. J. F. Vaile. For several years Mrs. Jay J. Robinson, prominent musician, was the vocal teacher, and Lucille Dupre the violinist and teacher.

The old Clio Club, composed mostly of professional gentlemen and their wives, meeting in the evening, prided themselves on pre-

paring programs which were very high artistically. My appearance at the home of Judge and Mrs. Owen Le Fevre, where I was presented as a new pianist for Denver, is a pleasant memory. The family of Judge and Mrs. L. M. Goddard stand out equally in my mind upon two of the Clio Club evenings in their spacious home. Dr. and Mrs. John Elsner's home, filled with art treasures, was the scene of a brilliant reception in my honor soon after my arrival. Mr. and Mrs. Fritz Thies gathered about them a coterie of musical admirers and their home was a rendezvous for musicians and artists. The Misses Wanda and Hilda Gottesleben were then, as now, always in musical evidence.

Emil Zietz, still living, was always foremost in musical activities. Of course there were others whom I probably did not know. After the concerts, the traveling artists were frequently entertained by these friends of my former years, bringing music lovers into contact with them in a personal way.

Four string quartets did much for the appreciation of chamber music. Previous to his going abroad, Horace E. Tureman formed the Baker String Quartet composed of Fred Baker, Genevra Waters Baker, Louis Appy, Horace E. Tureman. He also played the second violin in the Mansfield Quartet composed of Morris Bezmann, Theodore Mansfield and Jacob Perlmutter.

Later on David D. Abramowitz, prominent violinist and teacher, a strong factor in the Cavallo Symphony Orchestra, took Tureman's place in the quartet. There was also the Bezmann String Quartet and the Dawkins Violin Quartet composed of Elizabeth Dawkins, director and the personnel of Edith Sindlinger Wible, Laura Peck, Jean Hanson Wentworth and Elma Cadwell.

The Symphony Club of which Florence Taussig was founder and director, did much for education and musical appreciation in that Miss Taussig analyzed and illustrated with two piano arrangements the important symphonies which Cavallo's Symphony Orchestra

played weekly at Elitch Gardens for many years. First these concerts were given in the Trocadero, but later the Friday Afternoon concerts were held in the theatre.

For many years Raffaello Cavallo has been an important figure in the musical life of Denver, creating an appreciation and desire of the highest form of musical composition, namely, the symphonies. Cavallo as a conductor and program builder proved a great success; he was sincere of purpose, his ultimate aim to create a fine ear and taste for the highest form of musical entertainment. More than one local artist made a debut with the Cavallo Symphony Orchestra at Elitch Gardens. Vivid in my mind is the appearance of Frederika Le Fevre after her return from her European study and Paris. Mary Elitch Long, "The lady of the Gardens," sponsored these cultural concerts which were attended by the lovers of musical art. Mr. Cavallo also has given several series of symphony concerts at the Broadway Theatre, and, in more than one instance, has dug down deep into his pockets in order to provide them, also bringing outside artists. He gave several seasons of concerts at Lakeside Park. A memorable occasion was the appearance of Lillian Nordica with the orchestra shortly before her tragic death.

In 1908 John C. Wilcox, vocal teacher, came to Denver from Detroit and New York City. He at once made himself felt and ever since that time has played an important part in the private, civic and church activities of our city. For many years, he directed the municipal chorus and gives operas annually in the city auditorium. He was the first one to illustrate Charles Wakefield Cadman's songs in Denver. In addition, he has held the position as critic for *Musical America* for several years past.

In 1911 at the Woman's Club, Dr. Cadman made his first appearance and Mr. Wilcox sang his songs; then later Wilcox prepared the Indian girl Tsiarina for the parts she has played in the lecture recitals with the composer. Dr. Cadman lived in Colorado between three and four years, spending his summers in Estes Park

where he built a cabin out of the receipts of the royalties he received from his song *At Dawning*. The winters he spent in Denver where he later wrote part of his *Witch of Salem*.

Robert Slack provided most of the high class concerts of Denver, beginning 21 years ago. Through him the great artists of international repute visited Denver providing the finest class of concerts. These were generally given in the Central Presbyterian, Trinity Methodist or First Baptist Church. Among these early concerts I remember well, Jan Kubelik, violinist, Fannie Bloomfield Zeisler and Teresa Carreno, pianists, and Schumann Heink, contralto. Yolando Mero who as a young artist appeared in the Tramway Building auditorium under Slack's management, is today one of the finest pianists that has graced the concert platform.

The Liszt Music Study Club was founded in 1910 by Dr. James M. Tracy for the purpose of studying Musical History. As President-Instructor, Dr. Tracy delivered a course of 40 lectures through each season for ten seasons. These lectures discussed musical development from prehistoric to modern times. This club also furnished an opportunity for young artists to appear frequently before an audience. The election of officers for the first year were: Dr. James M. Tracy, President-Instructor, Henry N. Bennett, Vice President, O. W. Staton, Corresponding Secretary, Ruth Fulwider, Recording Secretary, Margaret MacKeever, Treasurer. The Music committee consisted of Henry N. Bennett, Mrs. Charles H. Pugh, Mrs. Fred G. Farish and Mrs. Frances Staton. The club had 70 charter members.

The same year the American Music Society, with headquarters in New York City, established a Denver branch. Their interests were devoted especially to American composers. Fritz Thies, well known patron and lover of music, was President, Cordelia Smissaert, pianist, first Vice President, Frederick W. Schweikher, organist and pianist, second Vice President, Mrs. E. S. Worrell, composer, Secretary, Bertha J. Shannon, pianist and teacher at Wolcott School, Treasurer. Madeline Vance Brooks, vocal artist and teacher, chair-

man of the house committee, Mrs. Edward Keating, chairman, press committee. Sunday, October 22, 1911, at 3 p. m., a big celebration was given for Abbe Franz Liszt in honor of the 100th anniversary of his birth. This was under the auspices of the Liszt Music Study Club of Denver with M. A. Gallagher, business manager; Knight Campbell Music Company gave the hall and provided the cost of the programs. Upon this occasion James M. Tracy gave personal reminiscences of his study with Liszt at Weimar from 1860 to 1861. He was the only American in that class. Mrs. James M. Tracy played Liszt's E Major Polonaise and La Campanella. Blanche Westfall Barthen, violinist and Marie Strock gave the first Liebestraume, Ruth Boot sang Du Bist Wie Eine Blume and Louis Francis Burnett sang Der Konig Von Thule and Wanderers Nacht Lied.

The Philharmonic Society of New York founded in 1842, with Josef Stransky, conductor, and Felix F. Leifels, manager, sent Dr. Tracy a telegram of congratulation on the Master's birthday in recognition of the fact that he was in Liszt's class.

In the early years the Woman's Club sponsored several concerts, bringing artists from abroad. I remember well the Carry-Jacobs Bond Concert, also the Denver Woman's Press Club did impressario work. Fresh in my memory is the appearance of Alessandro Bonci, famous tenor, who came under their auspices. A great factor for cultural education were the brilliantly written articles and criticisms of the most prominent writer Denver ever had, namely Frederick W. White, who as "F. W. W.", illumined the columns of *The Rocky Mountain News* and later *The Denver Post* almost daily; although his feature articles appeared on Sundays. A splendid word painter, a highly intellectual devotee of art, literature and music, his articles were an inspiration to artists and laymen alike.

Dr. James M. Tracy was critic on the old *Denver Republican*. He has also written articles for *The Rocky Mountain News*, *The Denver Post* and *The Denver Express*. He was the correspondent for *Musical Courier*, *Musical America*, *American Musician* and the *Presto*, at various intervals. He contributed largely articles of

various descriptions to the *Etude* and the *Musician* as well as compiling several treatises on scientific musical subjects. His two piano-forte methods, the Boston Conservatory Method and the Student's Modern Method are much used throughout the country. He revised many of Czerny's, Beethoven's and Bendel's works. His book entitled First Year of Theory and Rudimental Harmony was dedicated to the President and Faculty of Dartmouth College, in recognition for which he received an honorary degree, Doctor of Music. White-Smith Music Publishing Company of Boston has published all of Dr. Tracy's works.

R. R. Bren wrote for the *Musical Leader* as the Denver correspondent. He sent in many splendid criticisms of international artists and first class local concerts. His daughter, Marie Schley Bren Kaus, petite soprano with a musical voice, was for a number of years prominent in musical circles until she went to New York.

Larry Whipp, now in New York City, was a Denver educated boy. He was organist in the First Christian Science Church for several years and was frequently employed by local impressarios to play accompaniments for travelling artists. I remember on one occasion especially, for Marie Rappold, who was soloist with Cavallo's Symphony Orchestra at Lakeside Park, season of 1914.

The Saslavsky Chamber Music party gave a series of classical concerts in the ball room of the Brown Palace Hotel for many seasons. (From 1913 to 1924.) These were great factors in the development of taste and artistic musical appreciation. Alexander Saslavsky, the founder, was the concert master of the Cavallo Symphony Orchestra when they played at Lakeside Park summer concerts; before that, concert master of the New York Symphony.

La Veta Bertschy Krohn, pianist and teacher, of the Denver College of Music, made her debut with Cavallo's Symphony Orchestra and was probably the most prominent scholar Mrs. Smissaert had.

Edward Fleck, pianist and teacher came here from the Utica Conservatory in New York about this time. He was also soloist with the orchestra at Lakeside.

Frederick W. Schweikher was organist at the Central Presbyterian Church for a long period and George L. Tenny of Chicago was the choir director with Mrs. Tenney, the soprano. As teacher of piano, Mr. Schweikher later established the "Western Institute of Art" in Wolfe Hall, which became a studio building. He was esteemed and respected as man and musician.

May West, pianist, teacher, critic and writer for music journals, came from Syracuse, New York. She is active in music and literary clubs and gives lectures on musical appreciation and kindred subjects as well as playing publicly. She married Adams Owen, noted basso.

Dingley Brown and Gaston O. Wilkens, were two of the early organists at St. Mark's Church. Several years ago, R. Jefferson Hall came from Toronto and has filled the position of organist and choir master in this church. He is also director of the Orpheus Singing Society, succeeding Per Olson who conducted it for many years.

Bertha Weiner Kobey, soprano, Denver born, had splendid advantages, going from Denver teachers to Germany, where she was with Frau Gerster, also Frieda Hempel's teacher. She specializes on concert work. Her sister, Lena Weiner Michaelson, was among the foremost piano teachers, my first Denver pupil. She is also active in the Steinway Club.

Mrs. Charles H. Pugh, soprano, is prominent in church and chorus work, also doing concert work.

David D. Abramowitz, violinist, was a fine musician, conscientious teacher and a loyal friend. He was a polished gentleman, generous towards his fellow musicians and an important member of the musical fraternity for twenty years.



A number of years ago, W. S. B. Mathews came to Colorado. He was one of the musical pioneers of America. His stay in Denver was short, going to Florida from here for his health, which did not improve. He returned to Denver only to die, almost upon his arrival. His widow, Blanche Dingley-Mathews, returned to Denver and established the Blanche Dingley-Mathews Piano Work with a corps of a dozen teachers.

Gertrude Prentiss Phillips founded the Colorado Conservatory of Music which, for a period, was established at Colfax and Race Street.

The Denver Grand Opera Company was under the management of Victor Neuhaus with Julian Wilensky, as conductor and Robert Wall as musical director. They gave several operas in the city auditorium, among them Tannhauser.

Francis Hendriks, Mus. M., a talented Denver boy, pupil of Busoni and Godowsky, gave a concert at the Broadway Theatre in 1909 upon his return from his study abroad. Since then Mr. Hendriks has become one of the foremost pianists and composers of Colorado and is at the head of the piano department of the Denver College of Music.

Frederick Neil Innes was conductor of the Municipal Band of 50 players for three seasons and brought this organization to a high standard of perfection. When the concerts were held in the auditorium, a piano soloist was frequently employed. Cordelia Smissaert upon one occasion. When in City Park, usually a vocalist assisted. Raffaello Cavallo conducted the band after Mr. Innes. For the past number of seasons Henry Sachs has been the conductor.

The Steinway Club has been in existence since 1916 and founded by La Veta Bertschy Krohn, pianist, who was elected president, and Bertha Weiner Kobey, soprano, the treasurer. Marian Boak Adams, the first secretary.

Clarence Reynolds came to Denver to become Municipal Organist more than eight years ago. He also plays the Central Presbyterian Church organ. The Olinger Male Quartet with Frank Farm-

er, Elmer Nelson, Everett Foster and Charles Reid has been popular for many years. Frankie Nast, violinist with European training, is always active in musical circles, having played in all the important orchestral and string organizations that were formed.

The Musical Society of Denver was organized in April 1918 with the following officers elected: Frederick W. Schweikher, president, Blanche Dingley Mathews, vice president, Clarence Sharp, secretary, Cateau Stegeman Tracy, treasurer. The board of directors consisted of David D. Abramowitz, Cordelia Smissaert, Madeline Vance Brooks, Henry Houseley, Paul Clarke Stauffer, Frederika Wadley and Henry Sachs. The auditor was Paul Clarke Stauffer. The by-laws were drawn up by Blanche Dingley-Mathews and Cateau Stegeman Tracy.

When Dr. Edwin J. Stringham joined the society, he proposed at the election of officers, that Dr. James M. Tracy be made President Emeritus for life. This was unanimously adopted and carried. The presidency of Mrs. James M. Tracy in 1920 proved unique in that this administration gave birth to a new feature of musical development, namely, the organizing of a State Music Teachers' Association of Colorado. The convention for making arrangements and permanent plans was held at Wolcott School auditorium. (October 18, 19 and 20). The organization board appointed by Mrs. Tracy was Edith Louise Jones, Anna Knecht and Dr. Edwin J. Stringham. Since then The Colorado State Music Teachers' Association has become a permanent feature of musical Colorado.

Frederika L. Bellamy (Mrs. Harry E.) a fine soprano, successful in concert and operatic engagements, has taken important roles in local performances. Her costume recitals and All-American programs have created wide spread publicity. She is a versatile, highly educated lady with unusual American and European training.

Estelle Philleo, pianist, composer and critic, makes Denver her center for gathering material and inspiration from this western country for her musical settings in her concert programs entitled

Setting the West to Music. She reflects the spirit of pioneer days and cowboy life in the open spaces, and sketches in music the beauties of western country. It was here that she wrote the musical setting for *Out Where the West Begins*, a song that has gone far over the million mark. Arthur Chapman of the old *Denver Republican* wrote the poem. Evan Williams sang it at the dedication of the Municipal Auditorium organ, arousing an audience of ten thousand. Among her other songs are *Once I Met Happiness* and *When You Go Away*.

Forrest Rutherford, baritone, and his wife Althea, pianist and accompanist, are prominent and active. Mrs. Rutherford was for several seasons Alma Gluck's accompanist.

Anna Knecht, pianist and teacher, pupil of Godowsky, is a strong link in the musical chain. She is a true musician, intelligently trained and sincere of purpose.

Josephine Trott, violinist and writer, also *Musical Courier* correspondent, is a successful teacher. She has instructed and prepared her adopted ward and protegee, Riccarda Forrest, for concert career in which she will succeed.

Dr. Edwin J. Stringham, added greatly to the progressive life of musical Denver when he came six years ago. He is unusual in his qualifications for one so young, a violinist by training, thoroughly and intelligently schooled in the scientific subjects of music and an intense student and critic, whose writings are of the finest, and always helpful and instructive. He received the Bachelor of Music Degree from Northwestern University. Two years ago he was made a Doctor of Music by the Cincinnati Conservatory of Music. He is the critic of *The Denver Post* and not alone his criticisms, but his articles show close study and concentration. I feel he is a worthy successor to my esteemed critic friend of by-gone days, Frederick W. White (F. W. W.).

The Wolcott Conservatory of Music was founded by Anna Wolcott Vaile in 1920. The dean the first year was David D. Abramowitz. Since then, Edwin J. Stringham has filled that posi-

tion. During Mr. Hendrik's leave of absence, Iliff Garrison, an artistic pianist, is at the head of the piano department. The present Denver College of Music is the outgrowth of the Wolcott Conservatory. Elwin Smith, tenor, vocal teacher at the Denver College of Music, has appeared successfully in Denver, although quite a recent addition to the fraternity. He possesses dramatic ability combined with a musical voice. During a leave of absence granted Mr. Smith, Earl Alexander, tenor, of Chicago, has been engaged.

The Denver Conservatory of Music with Paul Clarke Stauffer director, is, no doubt, the oldest of its kind in Denver—over 40 years. Mr. Stauffer is a broadminded musician, one for whom his co-workers have high regard.

The Lamont School of Music is a recent addition to Denver and was founded by Florence Lamont Hinman, who has for several years been identified in a vocal way. She is also the director of the Treble Clef Club.

Ferne Whiteman Smith, as teacher, church singer and director of the Cecelia Chorus is prominent as one of the foremost musicians.

The Denver String Quartet with Henry Trustman Ginsburg, Walter C. Nielsen, Maurice Perlmutter and Sigurd Fredericksen, give winter series of concerts. Frank John has taken Fredericksen's place during his absence, and Wayne C. Hedges the place of Mr. Perlmutter.

Others known in the musical life of Denver are Frederick Lampe, Bessie Fox Davis, Bessie Dade Hughes, Agnes Clark Glaister, Phyllis Perini Lee, J Warren Turner, Edward Baxter Rinquest, Mrs. E. J. Ege, vocalists, Clarence Sharp, Caroline Holme Walker, Erle Adams Johnson, Helen E. Hanson, Franklin Cleverly, pianists and organists. A. J. Lohmann, violinist and leader of several dance orchestras. Mrs. Robert Bruce Mudge, soprano, went out from Denver as Hazel Eden and joined the San Carlo Opera Company, creating stellar roles.

Dr. Lindsay B. Longacre, though not in music from a professional standpoint, is highly educated, and as critic of *The Rocky Mountain News*, is considered an authority of all things musical. He has been succeeded by John C. Kendel, director of music in the Denver schools and head of P. S. M. department of the Denver College of Music.

Monsignor Josef Bosetti has done much for the music of the church. He has been director of the choir of Cathedral of Immaculate Conception for a long period. He gives annual concerts, both secular and sacred works. Malcolm Marks has been organist at the Cathedral for a continued period.

Edward Wolters, prominent church and concert singer, appears frequently at important affairs. He sings in the choir of the Immaculate Conception Cathedral and takes leading roles in annual operas. He is a pupil of Hattie Louise Sims.

Mary J. Halter is influential in church circles. She was for years organist and choir director of St. Francis de Sales Church as well as teacher of voice.

William A. White, the supervisor of music in the public schools in 1919, was recognized as a musician of fine ability; he compiled many collections of songs and contributed to music journals.

Orville Wasley is organist at the Second Christian Science Church and for 15 years a successful piano teacher. He was among my first graduates in Denver.

Jennie L. Liverman, teacher of piano had unusual advantages in Berlin, with one of Teresa Carreno's prominent pupils, Temalque Lambrino. For 15 years her training and influence for musical good have been evident.

The Cuno College of Music was established by Helene Cuno and her daughter, Helen Cuno Calogeras. In the early days in Leadville, Mrs. Cuno played an important part in the development of music in Colorado. Her mother, Anna B. Heckelmann, also

taught many years in Colorado and played at the age of 86 from memory, Chopin's Ballade in G minor in a special program at the Woman's Club of Denver, some dozen years ago.

Later, four generations of this musical family played Raff's Valse Impromptue for two pianos, eight hands. The quartet included Anna B. Heckelmann, great grandmother, Helene Cuno, grandmother, Helen Cuno, daughter and Roy Cuno, great grandson.

The Civic Symphony Orchestra of Denver, under conductor Horace E. Tureman, furnishes opportunities for appreciation of orchestral forms as well as providing a school for young performers to become proficient orchestral members. 1926-27 marks the fifth season of this orchestra of 110 pieces.

Jean Allard Jeancon, Doctor of Music, composer, pianist and teacher, came to Colorado several years ago, to Denver in 1920. He is an infallible authority on Indian Music, having lived among the Indians to such an extent as having been adopted into the Tewa tribe. In this way, he gained the sympathy, confidence and understanding that is required to obtain the real Indian songs, ideas and idioms. These he has set to accompaniments compiled into book form and are published by the Denver Allied Arts. They are invaluable to the library of all musicians.

Pro Musica (formerly Franco-American Society) established a Denver branch in order to become more familiar with the modern compositions of American and European composers.

Erle E. Faber, tenor and director of the First United Presbyterian Church choir, had much experience and success in vocal work generally and is a great addition in musical Denver. He received a scholarship from Delia Valeri, noted New York coach.

The noted symphony orchestras, Chicago, under Frederick Stock; New York with Walter Damrosch; Minneapolis with Emil Oberhoffer, and San Francisco with Henry Rothwell, have all appeared in Denver for its pleasure and edification. Also the two

opera companies, Chicago Civic and San Carlo. Robert Slack is still active in bringing artists and Arthur M. Oberfelder, impresario for many years, is also bringing the best artists and concerts every season that the music world affords.

The annual Music Weeks, given in May, inaugurated five years ago, under Freeman H. Talbot, community worker, have a wide-spreading influence on musical education.

Harold Loring, though quite a new-comer in the field of Colorado has already done a great deal towards the appreciation for the musical ideas of the American Indians. His lecture-recitals in Denver have become invaluable to knowledge-seeking musicians and students alike.

Mrs. James M. Tracy, critic for *Chicago Music News*, has chronicled the musical happenings for Denver for the past nine years.

I have endeavored to touch upon the development of music in Denver during my residence, sorting out, as I thought, the important points. There were no doubt others who, in many ways, have helped to raise the standard of music and to them full credit is due.

Without seeming personal, I cannot refrain from speaking of my most prominent scholar among the many hundreds I have had, Cateau Stegeman, now Mrs. Tracy. She made not only a brilliant record as a successful concert pianist, as an intelligent, conscientious teacher and enthusiastic artist, but also as a true disciple of the divine art of music for its highest purposes and loftiest ideals. I am proud to state that I feel that my mantle of musical success will justly fall on her shoulders.

In bringing this article to a present day close, I fittingly do so with the appearance of my long time pianist friend, Ignace Jan Paderewski, April 16, 1926, under Arthur M. Oberfelder's manage-

ment. As upon previous occasions, the artist supplied me with a box for my family at the city auditorium and after the concert, together with the adorable Madame Paderewski, showered me with heartfelt love and attention. With him for twenty years past, is my esteemed Boston pupil of Chickering Hall days, E. J. Joubert, who shared in honoring me. This will probably be the last opportunity I will have to hear and see Mr. Paderewski, therefore, I wish to re-iterate my opinions of former years, that no pianist, musician, of the present generation has ever impressed me so much since my days with Liszt as this great artist. I have passed my 90th birthday, having been born January 27, 1837. My musical life has been varied and interesting, my experiences many. I have watched the growth of and helped to raise the musical standard of America in the East and the West, and am satisfied and happy over the development, yet always keenly alert for whatever will follow, to keep going the upward trend of the beloved art in which I have so long and lovingly labored.





# *Special Fields of Music*

## PUBLIC SCHOOL MUSIC IN DENVER

By DR. WILLIAM H. SMILEY

*Superintendent Emeritus Denver Public Schools*

Public school music in Denver has had a long and creditable story; it is fortunate that in the early years it had unusual leadership. Dr. Frank Damrosch, brother of Walter, and son of Dr. Leopold, was conductor between 1882 and 1885 of the Denver Chorus Club, and in 1884 began service in the East High School, and for one year was supervisor of all the schools of the then District Number One. German musical heritage was back of both brothers, and the best that New York City could give continued their training. Walter's fame is known to all music lovers as a national story. Frank's ability was recognized a little later by his directorship of all the public schools of New York City, and Yale afterwards rewarded him with an honorary Doctor of Music degree. The right person of musical interests ought to make a picture of the little group of unusually appreciative citizens that so long ago gave sturdy support to the high quality of the music work then begun in Denver.

Dr. Damrosch was succeeded as director of music by Herbert Griggs. It is almost sufficient to say of him that his home was Cincinnati, long ago famous in public school music, and that his musical education was matured in Germany, and afterwards by that great choral musical director, Mr. Tomblin of Chicago, whose Apollo Club was famous. The ripened fruit of all this experience was exhibited in the choral work of the East High School, the Apollo Club of Denver, and the Denver Teachers' Club Chorus, all of which continued until he went to Chicago in 1904. Under Mr. Griggs all the high school students of East Denver formed a school chorus, and at regular intervals throughout the year chorus recitals

were given and parents and pupils invited. The graduating class each year, in the last term of the year, prepared its own music for graduation, a part of which included the singing of a class ode, for which the words, and sometimes the music, were written by a student. A chorus of about forty of the best voices of the school was also conducted through the year. A club known as the Wednesday Musical Club was supported, its sessions being wholly outside of school hours, composed of the best vocal and instrumental musical talent of the school. This organization occasionally offered public programs, in which prominent soloists of the city participated. It should not be forgotten that a highly valued part of Mr. Griggs' service for Denver was his charge of the music for the First Congregational Church, and later the same service for Unity Church. While in Denver he edited for Silver, Burdett and Company, the Beacon Song Collection, Books I and II, high school music books, and later served that firm for many years in the summer music school for teachers, which the firm conducted.

Almost parallel with Mr. Griggs' work at East, Miss Fannie Hall was supervisor for the North Side schools. Later she continued her very successful work at the Wolcott School—from its foundation a center for fine musical training, under eminent musicians, like Everett Steele and herself.

Wilberforce J. Whiteman was supervisor of the musical work on the West Side (District Two) from September, 1887 until he was appointed supervisor of all Denver schools in 1904, the various districts having been consolidated to make the present District Number One. His work as supervisor continued until 1919. He had excellent musical training, and he had taken unusual pains to study the training of boy voices as conducted by English precentors for the boy choirs of St. Paul and Westminster Cathedrals, London, and likewise of Grace Church, New York. For twenty years he conducted the work of a choir of nearly a hundred voices at Trinity M. E. Church, Denver.

During the war he made the supplementary work in music largely of a patriotic character. *America the Beautiful, Keep the*

Home Fires Burning, Over There, and others, sung by children's voices lifted many an adult to a finer civic consciousness. A little card picturing Colorado boys on the march was in the hands of every child, below were the words of America with a fifth verse added, which began with God save our Splendid Men. Choral societies gave auditorium concerts at both East and North; and Glee Clubs sang for business clubs, winning much praise for public school music.

A musician of eminent record and service in East High School from 1888 to 1911, was Walter C. Arundel. He continued and increased the very able work begun by Herbert Griggs, and appreciation of music of high quality by the school was markedly increased. He was a graduate of Exeter College, Oxford; had university musical training in Leipsic, and was an Associate in Music of the Trinity College of Music in London. His musical work will never be forgotten by those who knew the East High of those days. In the earlier years of East High, from 1875 to 1883, Nannie O. Smith-Dodge, having had excellent musical training, conducted the choral work of the school, and for many years was always at the piano, for the daily assembly room service.

William Alfred White came to the directorship of music in December 1919, and died in service, March 1922. He had had rich normal training in the Peabody Institute, Baltimore, but probably his richest growth in relation to his directorship was his two years as a special student in piano under Edward MacDowell. He always spoke in a reverent way of Herbert Griggs, whom he had known in Chicago while he was preparing, for Scott, Foresman and Company, the Lyric Music Series and the Lake High School Song Book. He was finely prepared for orchestral and band leadership, and served the A. E. F. during the war with a fervor that brought him the highest praise, having had special training at Columbia University as camp musical director. From the time that he returned he labored under a severe physical handicap and, as Bishop Mead said at his funeral service, Mr. White was a war casualty; he really gave his life to his country. At the memorial service held at Trinity Church

the assembly was greatly moved by the chorus singing of the children who had profited so wonderfully through his direction of their musical education.

He organized the work for the schools in Denver through the use of four special visiting teachers, the city being divided into districts, and by the appointment of special music teachers in each of the high schools that had none previously. Taking advantage of the experience of several cities that had made successful the accrediting of the work of private teachers of music towards high school graduation, he worked out a similar plan for Denver. He emphasized in a more vigorous way than had been possible before, the value of the cultivation of musical appreciation through the children, and the appreciation of music of fine quality throughout the city, and the musical growth of the town has unquestionably been markedly evident since this side of the work was carefully organized.

Soon after his arrival he was invited to join with others in the movement that led to our present Music Week and his presence at the first meeting is well remembered. Mr. White was eager that musical growth in Denver should react upon the whole state, and the competitions of Music Week by school choruses, orchestras and glee clubs from other towns and cities have unquestionably reacted in like manner upon our own school organizations. Probably, however, no single exhibition has so impressed the town as the chorus of three thousand sixth grade children, without special preparation except in their regular classes from their own buildings, led in concert by the director upon Music Week occasions.

John C. Kendel, a graduate of the Colorado State Teachers College, succeeded Mr. White. It is sufficient to mention his private instruction under John C. Wilcox, David Abramowitz, and Henry Houseley, to know how he had profited through the work of those who have made Denver noteworthy musically. The good work begun by Mr. White became more completely organized, especially systematic training in musical appreciation. Mr. Kendel took an equally strong interest in the civic value of Music Week and the

relation of public school music to its interests. His resignation in August 1925, because of apparent necessity of a change of climate for Mrs. Kendel, was deeply regretted, not only by the school administration but by all his musical friends in Denver.

Mr. Kendel returned to his Denver position in the fall of 1926, after serving as State Supervisor of Music for the state of Michigan and guest master teacher at the American Conservatory Chicago. Mr. Kendel also serves as the head of the public school music department of the Denver College of Music, which institution conferred on him (in 1922) the honorary degree of Master of Music, "In recognition of distinguished services to the art and profession of music."

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## SCHOOL MUSIC OF THE PRESENT AND AMBITIONS FOR THE FUTURE

By JOHN CLARK KENDEL, A. B. Mus. M.  
*Director of Music, Public Schools*

Music in the public schools today is exerting a wide influence upon the music of our city. No other agency has a greater responsibility for the creation of ideals of the present and future generations.

The program of music is a far reaching one. In former years one of the main objectives was to develop sight readers. The present chief and only one is to create a great and abiding love of the art of music in the hearts of all our young people.

Courses are offered which are varied and comprehensive. Every child may develop the use of his singing voice so that he may be privileged to join in community expressions of song.

Those who play instruments are given abundant opportunity for expression in school orchestras. Orchestras in junior and senior high schools number from forty to sixty players.

In many of the junior high schools instruction in piano by the class method is provided. Instruction in class violin is offered in some schools, while classes in brass, wood and wind instruments are offered in a few schools.

Opportunity is provided for choral training in all high schools. Frequent public appearances are made in miscellaneous concert, cantata or operetta.

Music History and serious courses in Music Appreciation are offered and freely elected.

The students who desire may elect classes in Harmony, Composition and Analysis.

Beginning with the kindergarten and continuing through the entire twelve years of school life a thoroughly comprehensive course in the development of music discrimination is provided. These courses, profusely illustrated by the use of phonograph and reproducing piano, are carefully graded so that the student following the course may have a rich and adequate musical heritage.

The schools are striving to create a great army of intelligent music lovers, who shall constitute that vast audience, which shall listen to the great artists of tomorrow with the joy that can come only through a real understanding of the music presented.

What of tomorrow? The time is fully ripe for an expansion of policy. Experience has shown that children can be taught to play musical instruments by the class method. The day will dawn when children of fourth grade age will be given instruction in piano in the public schools at State expense. This will be followed by violin and all the instruments of the symphonic orchestra family. Voice specialists will provide training for those whom nature has endowed with vocal ability.

The State trains lawyers to maintain civic peace, doctors for physical well being. Why should it not prepare those who minister to our aesthetic sense?

The All City High School Orchestra can then provide preliminary training for our Civic Symphony.

The All City High School Chorus will develop into a great adult group who will create in Denver a chorus second to none in America.

With this opportunity provided for inspiration and study we may confidently look forward to the day which Walt Whitman prophesied would come. That day when America will go proudly "singing" to her destiny.

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## CHURCH MUSIC

*By* R. JEFFERSON HALL

**I**n the light of present conditions, the past of Church music in Denver, reads like a romance, as does so much else of the city's history, not only in a materialistic way but in so much that is artistic.

In those days, standard works were liberally supported not only in a financial manner, but by singers themselves, a situation not so easily duplicated now.

The honors of church music then were not confined to any particular denomination or religious sect. Trinity Methodist Episcopal Church had a large part in the matter of high class education in religious music. The then president of the Continental Oil Company made a gift to this church of the fine Roosevelt organ which is still in use, and thru this same agency, also, was it possible to engage much of the talent which otherwise would not have been possible. At one time, we are told, the budget for music in this church amounted to fifteen thousand dollars. The names of Otto Pfeifferkorn and Frank Damrosch, who had charge of the music in our public schools at that time, are found. The latter was the



director of the Denver Choral Union, and on his going east a way was made for this organization, with its fine library of oratorio scores and orchestral arrangements, to join forces with the choir of Trinity under the direction of Isaac E. Blake, the donor of the organ. Mrs. Smith Hunsicker, still a resident of the city, was the contralto soloist, she being followed by Mrs. Wilberforce Whiteman, mother of the famous Paul Whiteman. A brilliant baritone of that time was Allen Jackson who later became a member of the Chicago Opera Company.

The names of the late Frederick Schweikher, Fred Wright, a practicing attorney of the city, and Frank McCarroll, are found to follow each other in this church. For over twenty years the pater of the Whiteman family, Wilberforce Whiteman, was director of the choir. The present incumbent is Shad J. Tinsley.

The Cathedral of the Episcopal Church, then known as St. Johns' in the Wilderness, was in another location and had fine musical services. Dean Hart had a penchant for English organists and no others were appointed to office there. This preference extended to the singers of the church also. Henry Houseley and Dr. John Gower were the fortunate men as organists, with sometime a precentor. Robert Slack and the late Adams Owen were two of the English singers brought here for service. The late Frederick Stevenson, who went to Los Angeles, where he died, was one of the precentors. Karl Otto Staps is the present organist there and master of the choristers.

At the First Church Christian Science, Lawrence Whipp officiated until he left for study in Paris, where he now holds the position of organist-director in the American Church. He was followed by the present organist, Clarence Sharp.

Quite a long line of people are found on the roll of St. Mark's Episcopal Church. Here we see the names of Henry Houseley and Frederic Stevenson again. Then we find Deems, now at St. Barnabas', Gwyllym Thomas, Rev. Father Hudston, of St. Andrews', Dingley Browne, Gertrude Phillips, Appy, Gaston Otis Wilkins and

now, for the past sixteen years, the present holder of the position, R. Jefferson Hall.

Central Presbyterian Church gives us again the name of Dr. Gower, who opened the organ and served the church for some time as director, followed by Robert W. Stevens. Later Frederick Schweikher became organist-director and remained with them until his tragic removal from our circle. The present organist followed him, Clarence Reynolds, who also serves the Jewish Temple Emanuel, and holds the well known position of Municipal Organist of the City of Denver. A new field of culture has opened up in the eastern part of the city and here Mrs. John Chase is organist of Montview Boulevard Presbyterian Church where, until his leaving for the east, Elwin Smith directed the choir and did much to help along the higher type of church music. In this locality we have the Park Hill Methodist Community Church where Organist Houze plays.

Under the direction of the Monsignor Bosetti, with Malcolm Marks at the organ, the music of the Roman Catholic Cathedral of The Immaculate Conception has been brought to a very high standard of excellence, with a male choir. For special works, such as the Rossini Stabat Mater, women's voices are introduced, but otherwise the service is strictly cathedral and ecclesiastic in its style.

St. Elizabeth's Roman Catholic Church has always maintained a high standard of music, especially at the festival seasons of the church year, under the direction of Miss Clara Woebber and her sister, Miss Josephine Woebber.

Other churches may probably feel that they have been helpful in making this history but our endeavor has been primarily to sketch the professional field of musicians, as they were and have been associated with the work, and apologies are offered to any who have been omitted, thru no intention of the writer.

## HISTORY OF MUSIC WEEK

By FREEMAN H. TALBOT  
*Secretary Music Week Association*

The first Music Week in Denver was celebrated in 1920. The principal events of this celebration were the production of *Aida* in concert form and a splendid outdoor pageant of the Arts at the Civic Center. Prominent out of town soloists were imported for leading roles.

In 1921, the Music Week was sponsored by the Music Committee of the Denver Community Service. The policy of the celebration was changed to the effect that in succeeding celebrations, no outside professional artists were employed. Music Week in Denver became the sole expression of local talent. In the same year, the Denver Music Week Association was incorporated. The incorporators were: Fred R. Wright, John C. Wilcox, Frank D. Darrow, Clarence G. Campbell and W. A. White. Freeman H. Talbot was appointed as Executive Secretary and has continued in this capacity to the present time. (1927).

Denver and New York City were the first two centers among the larger cities of America to stage Music Weeks. While the honor of staging the first Music Week goes to New York, by a margin of a couple of months, to Denver must go the credit of presenting one of the most effective celebrations in the country. In fact, the Denver Music Week idea has been copied in a great many municipalities. The basis of Denver's pre-eminent success in this festival lies in securing the active cooperation of the great mass of citizens.

In six years of operation, the attendance at the Auditorium concerts alone has annually averaged almost 70,000 persons. The average number of those who took part each year in these concerts was in excess of 6,000. Including community sings, church cooperation, participation of public schools and other factors, it is rather conservatively estimated that over 100,000 persons actively participate in Denver's annual Music Week. This is almost one-third

of the city's population. The Music Week Association thus achieved one of its objects which was to furnish local artists the opportunity to stand the acid test of appearing before large audiences.

As the years passed, other art groups outside of the musical realm were invited to participate. The Atelier, Denver's association of artists, has contributed much to the beauty of certain stage settings, costumes and lighting effects. Dramatic and dancing groups have added their talent in the production of operas, pageantry and various fantasies.

An expansion in the policy of the Denver Music Week Association has given opportunity for cities outside of Denver to be represented in the celebration.

A state high school contest for choruses and orchestras was inaugurated in 1924. There were nineteen entries in the first year. In the second year of this contest, there were forty-two entries and in the festival of 1926, eighty-three groups entered the contest.

Among some of the more important productions in the history of the Association were the operas *Martha*, *Robin Hood*, *The Bohemian Girl*, *The Geisha Girl*, *I Pagliacci*, *Cavalleria Rusticana*, *Rob Roy*, *Shanewis* and *The Sunset Trail*. The last named work by Cadman was written especially for Denver and was given its world premiere in the mile high metropolis.

In the second year of its organization, while the Music Week idea was still comparatively new in the United States, a special letter of recognition was received from the late President Harding. Mary Garden and other notables were also attracted by the new idea in community festivals and sent congratulatory comments.

Two things are noticeable in the development of the Music Week idea in Denver. First, there is an ever increasing quality of artistry manifested in the Music Week productions. Those who have been in close touch with the development of the festival are conscious of the ever increasing standards presented year by year. The second noteworthy thing about Music Week is the whole-hearted

co-operation of the citizenry. It is a truly remarkable fact that better than 30 per cent of the entire population of the city actually participates in the festival. Unselfish cooperation of the professional musicians is an eloquent tribute to the civic spirit of the city which overcomes petty jealousies in the interest of the public weal.

The Music Week Association, in addition to sponsoring the annual Spring festival has, for the past three years, revived and organized Christmas caroling on a community wide basis. Each year, approximately 4,000 to 5,000 singers, organized in several hundred units, carry the message of Christmastide in song, to every nook and corner of the community.

The Association, after three years of work and preparation, is now planning for the production of *The Runners*, an epic of Colorado. The libretto for this work has been prepared by Lilian White Spencer, after months of exhaustive study into the history and development of Colorado. Charles Wakefield Cadman has been retained to write the musical score. It is planned to present this elaborate work co-incident with the opening of the Moffat Tunnel and a new era for the West.

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## MUNICIPAL ORGAN

[Reprinted from MUNICIPAL FACTS, March, 1918.]

**F**or a decade the Denver Auditorium has set precedents in civic communism. Under a somewhat paternalistic functioning of city government in Denver, the policy of free entertainment for citizens has been carried to a point never before realized by an American municipality. The one requisite to make this famous edifice the ideal people's playhouse has been music, perpetually on hand like the phonograph or the player-piano in a private home.

Many persons still associate an organ exclusively with a church. Of recent years progressive musicians have realized its unlimited

possibilities as an instrument of popular entertainment. Here and there, in theatres, moving picture houses and auditoriums, it is justly coming into its own as the ideal musical medium for the masses. No other instrument so successfully combines extreme adaptability, dramatic power and grandeur. One need never have been inside a conservatory to appreciate its harmonies.

Five years ago the dream of a municipal organ took definite form in the mind of Mayor Robert W. Speer. He made an appropriation of \$50,000 for its purchase in 1912, but a succeeding administration nullified the plan. Upon his re-election in 1916, Mayor Speer called upon the public-spirited citizens to present the city with the organ through popular subscription, and his suggestion met with an electric and favorable response. The Denver Rotary Club, animated by a fine spirit of patriotism, was mainly instrumental in raising the \$45,000 organ fund.

The delay has brought its compensating features, for Denver now has an organ larger and more powerful than the one originally planned. The builder, quick to see the advantage of placing a superlative instrument in a building with the reputation of the Denver Auditorium, cut \$20,000 from his ordinary price. Even so, the organ cost \$80,000 when completely installed.

The Denver organ has vast power at one extreme, marvelous delicacy at another. It will roar like angry peals of thunder or breathe ethereal whispers; in it are intermingled the voices of Zeus and Zephyr. Within its cavernous depths are pipes as large as sewer conduits and as slender as straws.

The Vox Humana pipes in the Echo organ may be called into play so that the auditors will hear a distant choir of perfectly harmonized voices singing in the Auditorium loft, two hundred feet from the console. As it is popularly known, these pipes represent the human voice. All other organs have but one set, which gives the effect of a solo voice. The Denver organ alone reproduces a full quartet.

The Denver organ, built by the Wurlitzer Organ Company of North Tonawanda, New York, embodies the visions of Hope-Jones. Instantaneous response to the keys and enormous power are the outstanding characteristics. The organ is capable of a more virulent tone than can be found in other organs, due to the fact that it is voiced on a higher wind pressure than any other type. Wind pressures employed range from six to thirty inches.

The Denver instrument excels other large organs in America in the volume, variety and delicacy of tone color. The ponderous tones of the mighty Diaphones and Tuba Mirabilis, while capable of producing thunderous volume, may be reduced in power by means of the Swell Shades, so as to accompany the human voice.

The entire organ, with the exception of the large Pedal Diaphone, large Marimbaphone and one Xylophone, is enclosed in six specially built chambers, sound and dust-proof, and electrically heated. The temperature is regulated by thermostats, which keep the air in the chambers at seventy degrees, and thus obviate the necessity for that constant tuning that has been one of the serious drawbacks of the old style system.

The Main, Foundation, Brass and Solo organs and the Percussion chamber are enclosed in an outer casing which projects into the main Auditorium. The Echo organ, complete in itself, would make an excellent organ for a small church. The tone from this organ is thrown into the Auditorium through a grille in the ceiling, by means of a sound deflector. The Relay Room, in which center 15,000 electrical connections, is directly beneath the Auditorium stage, in the basement. This room is unique in that it is enclosed in plate glass. Visitors may here watch the operation of the connections while the organist plays.

By means of the automatic organ player, referred to above, the instrument may be played from a paper music roll. Orchestration of the various stops and operation of the Swell Shades is automatically provided by a secondary roll. Compositions of leading organ-

ists throughout the world, just as the composers played them, have been secured. This is the first player of its type and does not require any manipulation to give expression to the composition.

Attached to the organ console by an electric cable is a concert grand piano with self-player, which enables the organist to play the piano with as much expression as though he were seated at the piano keyboard.

The console, with its four keyboards and pedal board, 229 stop keys and 65 pistons and aids, is attached to a 100-foot cable, which permits the organist to change his position to any point within this radius. When not required upon the stage, the console is wheeled upon a small hydraulic elevator and lowered through the orchestra pit to the basement.

Three hundred miles of wiring were used in the organ cables. Wind pressure is furnished by two motors aggregating 38-horsepower. The larger, 35-horsepower, operates all but the Echo organ. The largest pipe, the CCCC pipe in the thirty-two foot Pedal Diaphone, is forty inches square at the large end, tapers to six inches square at the small end and weighs 1,250 pounds. It is built of pine wood. The speaking length of the smallest pipe is three-fourths of an inch. It weighs one-half ounce, is made of metal and is of the diameter of a straw.

In addition to the noble and dignified tones requisite for a cathedral organ, the Denver organ embodies many Percussion effects, such as harps, chimes, xylophones, Glockenspiels, vibrating bells, sleigh bells, drums, so that the effect of a symphony orchestra is secured. This will make it possible to furnish with great accuracy and perfect time the percussion effects in connection with motion pictures in the event that the city wishes to continue presentation of this feature, which has played so important a part in interesting audiences that have attended Sunday winter band concerts in the past.

The organ was dedicated by Miss Margaret Wilson, daughter of the President, who was induced to make the 4,000-mile trip to



and from Denver only because of the civic importance of the event. The Rotary Club music committee secured for the first night Evan Williams, then the foremost living Welsh tenor, thousands of whose phonographic records are in the homes of music lovers throughout the English-speaking world.

Mr. Reynolds, municipal organist, is an American who received his musical education entirely in this country. After seven years' study of the violin he adopted the organ as his chosen instrument, winning the organ scholarship at the National Conservatory in New York, and continuing organ study with Dudley Buck and R. Huntington Woodman. He was organist and choir master of the Collegiate Reformed Church, New York, for ten years, and later of the Baptist Temple, Philadelphia. For eight seasons he played to hundreds of thousands on the Ocean Grove organ, considered the largest in America until the installation of the Denver instrument.

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## THE CIVIC SYMPHONY ORCHESTRA

**T**he Civic Symphony Orchestra of Denver, Horace E. Tureman, Conductor, is now in its fifth season, 1926-1927. Although patterned in its organization upon the Civic Orchestra of Chicago (for the development of symphony players) it is in some respects unique among orchestras in the United States, as it not only provides a training school for players, but gives symphony concerts to the people of Denver at the amazing price of 10 and 25 cents. The Civic Symphony Society is in this way educating not only players who will be capable of playing the most exacting and difficult music, but audiences who will be capable of enjoying and understanding it.

Each of the six programs prepared during the season is played twice—once on a Friday evening and once on the following Sunday afternoon, with the same soloist. Six concerts only were played during the first season, but as the crowds who came could not be

properly accommodated, the plan of double concerts was adopted, and has been carried out with great success during succeeding seasons. Season tickets are sold for the Friday evening concerts only, but seats for the Sunday concerts are on sale for one week before each pair.

On Sunday afternoons also, as a further means of making the concerts interesting and valuable, short informal talks, in a manner wholly delightful and illuminating, are given by the conductor upon the compositions to be played.

The orchestra now numbers one hundred and ten musicians, or only four less than the number in the Boston Symphony Orchestra, and has every instrument required in playing the most varied modern orchestral scores. More than two-thirds of the musicians have played in the orchestra throughout the whole of its four seasons. It has thirty-one violins, twelve violas, thirteen 'cellos, seven basses, three flutes and alto flute, piccolo, English horn, four oboes, four clarinets, three bassoons, bass clarinet and contra bassoon, eight horns, five trumpets, three trombones, tuba, harp, celesta, tympani, three percussion players and xylophone.

This Civic Orchestra is actually and in every sense a civic undertaking, and belongs to the whole community. It has been made possible, first of all, by the Musical Protective Association, which permits its members to play in the orchestra with, and upon the same terms as amateurs, for the sake of the training they receive. All the members of the orchestra, except some half dozen who are especially engaged for concerts to obtain proper balance of parts, give their time for rehearsals, which are held three times a week, and receive only an honorarium of \$5.00 each for each concert, to aid in expense of private tuition, carfare, upkeep of instruments, etc. This is the plan copied from the Civic Orchestra of Chicago— and the musician's union has extended this permission to cover the three seasons to come. Over one-half the orchestra are members of the union.

The City and County of Denver gives free use of the Auditorium for concerts, and this, together with the gift of the services of

the musicians, makes it impossible to ask higher admission prices, even if the founders of the orchestra did not believe, as they sincerely do, that the greatest service it performs is in bringing its music to those who could not pay more.

The Public Schools, through the Department of Music, cooperate with the educational purpose of the orchestra, by sending out before each concert, to every school, program notes upon the music to be played. These notes are furnished by the Civic Symphony Society, and are sent also to the main and branch public libraries, to the music stores, and to various clubs and schools of music. A number for the annual music-memory contest is selected from each concert program.

The entire cost of a season of twelve concerts is in the neighborhood of \$13,500.00, of which over \$3,000.00 comes from admissions and \$1,200.00 from program advertising. The remaining \$9,300.00 has to be raised by subscription, and has been carried on so far by subscriptions of from \$1.00 to \$1,000.00 from some three hundred subscribers.

MUSIC PLAYED BY THE CIVIC SYMPHONY ORCHESTRA OF DENVER  
NOVEMBER 6, 1922 and NOVEMBER 8, 1922—1st SEASON

1st Concert

*Soloist, Clarence Reynolds*

Jan Sibelius.....	"Karelia" Overture
Alexandre Guilmant.....	Symphony in D minor for Organ and Orchestra
William Humiston.....	"A Southern Fantasy"
Jan Sibelius.....	Valse Triste
August Soderman.....	Swedish Folk Songs and Dances
George Handel.....	Largo

DECEMBER 13, 1922 and DECEMBER 15, 1922

2nd Concert

*Soloist, Henry Trustman Ginsburg, Violinist*

Richard Wagner.....	Prelude to "The Mastersingers"
Henri Rabaud.....	Virgilian Poem
Felix Mendelssohn-Bartholdy....	Concerto in E minor for Violin and Orchestra
Engelbert Humperdinck.....	Dream Pantomime from "Hansel and Gretel"
Jules Massenet.....	"Beneath the Lindens" from "Alsatian Scenes"
Hector Berlioz.....	Rakoczy March

JANUARY 14, 1923 and JANUARY 16, 1923

3rd Concert

*Soloists, Franklin Cleverly and Paul Clarke Stauffer*

Franz Schubert.....Symphony in B minor ("Unfinished")  
 Richard Wagner....."The Venusberg" from "Tannhauser" (Paris Version)  
 Camille Saint-Saens....."The Carnival of the Animals"  
 Carl von Weber....."The Invitation to the Dance"  
 Camille Saint-Saens.....Bacchanal from "Samson and Delila"

FEBRUARY 25, 1923 and FEBRUARY 27, 1923

4th Concert

*Soloist, Antoinette Frederiksen, Violoncellist*

Georges Bizet.....Suite "L'Arlesienne"  
     Overture—Minuetto—Adagio—Carillon  
 Leon Boellman.....Symphonic Variations for Violoncello and Orchestra  
 Richard Wagner.....Prelude to "Lohengrin"  
 Franz von Blon.....Sizilietta  
 Peter Tschaikowsky.....Andante Cantabile from Symphony No. 5 in E minor  
 Felix Mendelssohn-Bartholdy.....Wedding March from "A Midsummer  
     Night's Dream"

MARCH 25, 1923 and MARCH 27, 1923

5th Concert

*Soloist, Barbara Loomis, Pianist*

Hector Berlioz.....Overture to "Benvenuto Cellini"  
 Camille Saint-Saens.....Concerto in G minor for Piano and Orchestra  
 Richard Wagner.....Prelude to "Lohengrin"  
 Joseph Haydn.....Andante from Symphony No. 6 (The Surprise)  
 Claude Debussy....."The Afternoon of a Faun"  
 Mikail Ippolitow Ivanow....."Cortege du Sardar"

APRIL 27, 1923 and APRIL 29, 1923

6th Concert

*Soloist, Freda Palm Ohling, Mezzo-Soprano*

Nicholas Rimsky-Korsakow.....Symphonic Suite, "Scheherazade"  
 Giacomo Meyerbeer....."Ah, Mon Fils" from "The Prophet"  
 Richard Wagner.....Prelude to the Third Act of "The Mastersingers"  
 Felix Mendelssohn-Bartholdy....."Spring Song"  
 Ludwig van Beethoven.....Overture "Egmont"

MAY 14, 1923

MUSIC WEEK CONCERT, Program of 6th Concert Repeated

*Soloist, Phyllis Perini Lee, Soprano*  
*Aria, "Caro Nome" from Rigoletto*

NOVEMBER 2, 1923 and NOVEMBER 4, 1923—2nd SEASON

1st Concert

*Soloist, Phyllis Perini Lee, Soprano*

- Salvador Cherubini.....Overture to "Anacreon"  
 Wolfgang Mozart.....Symphony in G minor  
 Alexandre Borodine.....Dances No. 3 and No. 17 from "Prince Igor"  
 Giuseppe Verdi.....Aria "Caro Nome" from "Rigoletto"  
 Clement Delibes.....Suite from Ballet "Sylvia"  
 1. Prelude—Les Chasseresses. 2. Intermezzo and Valse Lente.  
 3. Pizzicati. 4. Cortege de Bacchus.

DECEMBER 7, 1923 and DECEMBER 9, 1923

2nd Concert

*Soloist, Marguerite Goebel LeGrand, Pianist*

- Carl von Weber.....Overture to "Der Freischutz"  
 Richard Wagner....."Good Friday Spell" from "Parsifal"  
 Franz Liszt.....Concerto No. 2 in A major for Piano and Orchestra  
 Jules Massenet.....Symphonic Suite, "Les Erinnyes"  
 1. Prelude. 2. Scene Religieuse. 3. Entre 'acte. 4. Divertissement.  
 Nicholas Rimsky-Korsakow.....Spanish Caprice

JANUARY 18, 1924 and JANUARY 20, 1924

3rd Concert

*Soloist, Elwin Smith, Tenor*

- Joseph Haydn.....Symphony No. 6 in C major (The Surprise)  
 Giacomo Puccini.....Aria "E lucevan le Stelle" from "Tosca"  
 Amilcare Ponchielli....."The Dance of the Hours" from "La Gioconda"  
 Georges Enesco.....Rapsodie Roumaine  
 Felix Mendelssohn-Bartholdy....."The Spring Song"  
 Camille Saint-Saens....."Suite Algerienne"  
 1. Prelude. 2. Rapsodie Mauresque. 3. Reverie du Soir.  
 4. Marche Militaire Francaise.

FEBRUARY 15, 1924 and FEBRUARY 17, 1924

4th Concert

*Soloist, Mary Devereux-Bolton, Pianist*

- Felix Mendelssohn-Bartholdy.....Overture "Fingal's Cave"  
 Georges Bizet.....Suite from "Carmen"  
 1. Prelude, Aragonaise. 2. Intermezzo. 3. Seguidille.  
 4. Les Dragons d'Alcala. 5. Les Toreadors.  
 Johann Svendsen....."Carnival in Paris"  
 Edward Grieg.....Concerto in A minor for Piano and Orchestra  
 Armas Jarnefelt.....1. Praeludium. 2. Berceuse.  
 Jan Sibelius.....Valse Triste  
 Peter Tschaikowsky.....Marche Slave

MARCH 21, 1924 and MARCH 23, 1924

5th Concert

*Soloist, Charles South, Violinist*

- Peter Tschaikowsky....."The Nutcracker" Suite  
 1. Miniature Overture. 2. Characteristic Dances, March, Dance of  
 the Candy Fairy, Russian Dance, Arabian Dance, Chinese  
 Dance, Dance of the Toy Flutes, Flower Waltz.  
 Wolfgang Mozart.....Concerto No. 5 in A major for Violin and Orchestra  
 Richard Wagner.....Introduction to Act 3 of "Lohengrin"  
 Franz Schubert.....Marche Militaire  
 Anatol Liadow.....The Music Box  
 Frederick Chopin.....Polonaise  
 Jan Sibelius.....Overture "Finlandia"

APRIL 25, 1924 and APRIL 27, 1924

6th Concert

*Soloist, J. Allen Grubb, Tenor*

- Gustave Strube....."Puck" A Comedy Overture  
 Mikail Ippolitow-Ivanow....."Caucasian Sketches"  
 1. In the Mountain Passes. 2. In the Village. 3. In the Mosque.  
 4. The Procession of the Sardar.  
 Samuel Coleridge-Taylor.....Song "Onaway Awake" from "Hiawatha"  
 Ambroise Thomas.....Gavotte from "Mignon"  
 Hector Berlioz.....Excerpts from "The Damnation of Faust"  
 1. Minuet of the Will-o-the-Wisps. 2. Ballet of the Sylphs.  
 Camille Saint-Saens.....Prelude to "The Deluge"  
 Violin Solo—Howard Reynolds  
 Richard Wagner.....Overture to "Rienzi"

MAY 4, 1924—SECOND SEASON—MUSIC WEEK CONCERT

*Soloist, Susan Cleverly*

- Georges Bizet.....Suite No. 1, from "Carmen"  
 Charles W. Cadman.....Spring Song from the Opera "Shanewis"  
 Peter Tschaikowsky.....Characteristic Dances from "The Nutcracker" Suite  
 Richard Wagner.....Introduction to Act 3 of "Lohengrin"  
 Camille Saint-Saens.....Prelude to "The Deluge"  
 (Howard Reynolds, Soloist)  
 Jan Sibelius.....Tone Poem "Finlandia"

OCTOBER 31, 1924 and NOVEMBER 2, 1924—3rd SEASON

1st Concert

*Soloist, Wilma Souwagoel, Pianist*

- Robert Schumann.....Overture to "Manfred"  
 Franz Liszt.....Concerto in E flat major for Piano and Orchestra

- Peter Tschaikowsky.....Italian Capriccio  
 Percy Grainger.....British Folk Music  
     1. Sheperds' Hey. 2. My Robin is to the Greenwood Gone.  
     3. Molly on the Shore.  
 Richard Wagner.....March from "Tannhauser"

DECEMBER 12, 1924 and DECEMBER 14, 1924

2nd Concert

*Soloist, John A. Patton, Baritone*

- Ludwig van Beethoven.....Symphony in C minor, No. 5  
 Jules Massenet.....Aria "Vision Fugitive" from "Herodiade"  
 Friedrich Smetana.....Symphonic Poem "The Moldau"  
 Anatol Liadow.....1. "The Enchanted Lake" 2. "Kikimora"  
 Richard Wagner.....Overture to "The Flying Dutchman"

JANUARY 16, 1925 and JANUARY 18, 1925

3rd Concert

*Soloist, Edward Millstone, Violinist*

- Englebert Humperdinck.....Prelude to "Hansel and Gretel"  
 Jean Philippe Rameau.....Celebrated Fragments from "Castor and Pollux"  
     1. Overture. 2. Gavotte. 3. Tambourin. 4. Menuet.  
 Nicolo Paganini.....Concerto for Violin and Orchestra  
 Peter Tschaikowsky.....Symphony No. 5 in E minor

FEBRUARY 13, 1925 and FEBRUARY 15, 1925

4th Concert

*Solist, Ruth Hammond Ragatz, Soprano*

- Ludwig van Beethoven.....Symphony No. 1 in C major  
 Ruggiero Leoncavallo.....Ballatella (Bird Song) from "I Pagliacci"  
 Richard Strauss.....Tone Poem "Death and Transfiguration"  
 Franz Schubert.....Ballet Music from "Rosamunde"  
 Anton Dvorak.....Overture "Carnival"

MARCH 18, 1925 and MARCH 22, 1925

5th Concert

*Soloist, Elsa Weffing-Welker, Soprano*

- Felix Mendelssohn-Bartholdy..Selections from "A Midsummer Night's Dream"  
     1. Overture. 2. Scherzo. 3. Nocturne. 4. Wedding March  
 Richard Wagner.....1. "O, Hall of Song" from "Tannhauser"  
     2. Brunnhilde's Battle Cry from "The Valkyrie"  
 Arthur Honegger....."Pacific 231"  
 Jules Massenet....."The Last Sleep of the Virgin" (Strings only)

- Nicholas Rimsky-Korsakow.....Suite from "Snegourotchka" (Snow-Maiden)  
 1. Introduction "Lovely Spring". 2. "Dance of the Birds".  
 3. "The Procession of King Berendei". 4. "Dance of the Clowns".  
 Jan Sibelius.....Overture "Finlandia"

APRIL 24, 1925 and APRIL 26, 1925

6th Concert

*Soloist, Dr. Lewis Chernoff, Violinist*

- Ludwig van Beethoven.....Overture "Coriolanus"  
 Edouard Lalo.....Spanish Symphony for Violin and Orchestra  
 1. Allegro non troppo. 2. Andante. 3. Rondo; allegro.  
 Ottorino Respighi.....Symphonic Poem "The Fountains of Rome"  
 Moritz Moszkowski.....Characteristic Pieces from All Lands  
 1. Italy. 2. Germany. 3. Hungary.  
 Charles Gounod....."Funeral March of a Marionette"  
 Richard Wagner.....Overture to "Tannhauser"

MAY 3, 1925—MUSIC WEEK CONCERT

*Soloist, Howard Reynolds, Violinist*

- Beethoven.....Overture "Coriolanus"  
 Vieuxtemps.....Concerto in D minor for Violin and Orchestra  
 Andante; moderato; adagio religioso.  
 Nicholas Rimsky-Korsakow...."Dance of the Clowns" from "Snegourotchka"  
 Englebert Humperdinck.....Prelude to "Hansel and Gretel"  
 Richard Wagner.....Prize Song from "The Mastersingers" (Violin Solo)  
 Jean Philippe Rameau.....Minuet from "Castor and Pollux"  
 Peter Tschaikowsky.....Flower Waltz from "The Nutcracker" Suite  
 Jules Massenet....."The Last Sleep of the Virgin" (Strings only)  
 Jan Sibelius.....Overture "Finlandia"

FOURTH SEASON, 1925-1926

FIRST PAIR OF CONCERTS, OCTOBER 23 and 25, 1925

*Soloist, Gregor Cherniawsky, Violinist*

PROGRAM

- Overture Solennelle.....Glazounov  
 Larghetto from Symphony No. 2 in D major, Op. 36.....Beethoven  
 Fantasy on Themes from Gounod's Opera "Faust".....Wieniawski  
 For Violin and Orchestra  
 1. "Forest Murmurs"  
 2. "Song of the Sword" } from the Opera "Siegfried".....Wagner  
 "Adventures in a Perambulator".....Carpenter  
 1. En Voiture. 2. The Policeman. 3. The Hurdy-Gurdy.  
 4. The Lake. 5. Dogs. 6. Dreams.



## SECOND PAIR OF CONCERTS, DECEMBER 4 and 6, 1925

*Soloist, Blanche Da Costa, Soprano*

## PROGRAM

- Overture "Romeo and Juliet".....Tschaikowsky  
 Aria: "Ah, Was It He" from "La Traviata".....Verdi  
 Dream Pantomime from "Hansel and Gretel".....Humperdinck  
 (Music Memory Number)  
 "A Victory Ball".....Schelling  
 Symphony in D minor.....Franck  
 1. Lento; allegro non troppo. 2. Allegretto. 3. Allegro non troppo.

## THIRD PAIR OF CONCERTS, JANUARY 15 and 17, 1926

*Soloists: Riccarda Forrest, Violinist; Ada Marie Castor, Soprano;  
 Lucile Fowler, Contralto; and The Tuesday Musical Club Chorus*

## PROGRAM

- Concerto in D minor for Violin and Orchestra.....Wieniawski  
 1. Allegro moderato. 2. Romance. 3. A la Zingara.  
 Symphonic Poem "Danse Macabre".....Saint-Saens  
 (Music Memory Number)  
 Fantasia after Dante "Francesca da Rimini".....Tschaikowsky  
 "The Blessed Damozel" Lyric Poem for Women's Voices.....Debussy

## FOURTH PAIR OF CONCERTS, FEBRUARY 12 and 14, 1926

*Soloist, Iliff Garrison, Pianist*

## PROGRAM

- Overture "Rosamunde".....Schubert  
 "The Swan".....Saint-Saens  
 (Music Memory Number)  
 Concerto for Piano and Orchestra in C minor, No. 4.....Saint-Saens  
 1. Allegro moderato—Andante. 2. Allegro vivace—Andante—Allegro.  
 "The Nocturnal Procession".....Rabaud  
 "The Great Russian Easter".....Rimsky-Korsakow  
 Waltz, "Tales from the Vienna Woods".....Strauss  
 Zither Solos by Veronica and Anna Gebhard

## FIFTH PAIR OF CONCERTS, MARCH 19 and 21, 1926

*Soloist, Agnes Clark Glaister, Soprano*

## PROGRAM

- Symphony in B minor "Unfinished".....Schubert  
 1. Allegro moderato. 2. Andante con moto.  
 Rapsodie Espagnole.....Ravel  
 1. Prelude to the Night; Malaguena. 2. The Fair.  
 Overture to "Lenore" No. 3, Op. 72.....Beethoven  
 Aria: "More regal in his low estate" from "The Queen of Sheba"....Gounod  
 Marche Slave.....Tschaikowsky  
 (Music Memory Number)

SIXTH PAIR OF CONCERTS

*Soloists, Ada Marie Castor, Soprano, and Elwin Smith, Tenor*

PROGRAM

- Excerpts from "Lohengrin".....Wagner  
 a. Introduction to Act III.  
 b. Elsa's Dream.  
 c. Duet between Elsa and Lohengrin.  
 d. Lohengrin's Narrative.  
 e. The Mystic Vision of the Holy Grail (Prelude to the Opera).  
 Celebrated Air from the Suite in D major.....Bach  
 For strings only. (This is the number selected for the Annual  
 Music Memory Contest in the Public Schools.)  
 Symphonic Suite "Scheherazade".....Rimsky-Korsakow  
 1. The Sea and Sindbad's Ship. 2. The story of the Kalendar-Prince.  
 3. The Young Prince and the Young Princess. 4. Festival at Bagdad.  
 The Sea. The Ship goes to Pieces on a Rock surmounted by  
 a Bronze Warrior. Conclusion.

THE CIVIC SYMPHONY ORCHESTRA

*Horace E. Tureman, Conductor*

MUSIC WEEK—SUNDAY AFTERNOON, MAY 16, 1926

*Soloist, Howard Reynolds, Violinist, Concertmaster of the Orchestra*

PROGRAM

- Symphony in B minor "Unfinished".....Schubert  
 1. Allegro moderato. 2. Andante con moto.  
 Concerto in G minor for Violin and Orchestra.....Bruch  
 1. Allegro moderato. 2. Adagio. 3. Allegro energico.  
 "The Swan".....Saint-Saens  
 "The Great Russian Easter".....Rimsky-Korsakow  
 Waltz, "Tales from the Vienna Woods".....Strauss  
 Zither Solos by Veronica and Anna Gebhard

FIFTH SEASON, 1926-1927

FIRST PAIR OF CONCERTS, OCTOBER 29 and 31, 1926

PROGRAM

- Symphony No. 8, in F major, Op. 93.....Beethoven  
 1. Allegro vivace e con brio. 2. Allegretto scherzando.  
 3. Tempo di menuetto. 4. Allegro vivace.  
 Aria, "Farewell Forests" from the Opera "Joan of Arc".....Tschaikowsky  
 Symphonic Poem "Visions".....Stringham  
 "From the Steppes of Central Asia".....Borodin  
 "The Flight of the Bumble Bee".....Rimsky-Korsakow  
 "London Sketches".....Casadesus  
 1. The Policeman in the Zoo. 2. Trafalgar Square Idyll.  
 3. Hyde Park (Children Play).  
 "Wotan's Farewell" and "Magic Fire Music" from "The Valkyrie".....Wagner

## SECOND PAIR OF CONCERTS, DECEMBER 3 and 5, 1926

## PROGRAM

- Symphony in D minor (The Clock).....Haydn  
 1. Adagio; Presto. 2. Andante. 3. Menuetto; Allegretto. 4. Final; Vivace  
 Symphony (Shepherd's Music) from the Christmas Oratorio.....Bach  
 Aria, "E luceran le Stelle" from the Opera "Tosca".....Puccini  
 Canio's Lament. "Vesti la giubba" from the Opera "I Pagliacci".....Leoncavallo  
 "Baba Yaba", a Musical Picture after a Russian Folk-tale.....Liadov  
 "The Dance of the Flutes" from the Nutcracker Suite.....Tschaikowsky  
 "The Fire-Bird", Suite from the Ballet.....Stravinsky  
 1. Introduction; Enchanted Garden of Katschei and Supplications of  
 the Fire-Bird. 2. Dance of the Princesses. 3. Lullaby.  
 4. Infernal Dance of all the Subjects of Katschei.

## THIRD PAIR OF CONCERTS, JANUARY 7 and 9, 1927

## PROGRAM

- Excerpts from the Opera "Carmen".....Bizet  
 1. Overture to the Opera. 2. Prelude to Act 1. 3. Habanera.  
 4. March of the Smugglers. 5. Micaela's Aria from Act III.  
 6. Intermezzo before Act II, the Dragoons of Alcala.  
 7. The Torreador's Song.  
 Prelude to "The Tempest".....Honegger  
 Symphony No. 6 in B minor, "Pathetic", Op. 74.....Tschaikowsky  
 1. Adagio; Allegro non troppo. 2. Allegro con grazia.  
 3. Allegro molto vivace. 4. Finale; Adagio lamentoso.

# *Some Notable Contributions*

## YEARS IN DENVER

By DR. FRANK DAMROSCH

I arrived in Denver on July 1st, 1879. There were no organized public musical activities of any kind at that time. With Mr. Charles Wilson, a young lawyer, two other violinists and myself as cellist, a string quartette was formed, which played several times in public at charity concerts.

I also played piano and violin sonatas with Fritz Thies and trios with Mr. Gottesleben as cellist.

I was organist and choir director of the First Congregational Church when it first moved into its new building in the fall of 1879. Later I changed to the Unitarian Church and also the Synagogue.

In 1882, I sent an invitation to all the church singers to meet me, in order that I might submit a plan. This was to study interesting choral work simply for the pleasure of learning to do them well, not for public performance. I offered to pay the hall rent and to purchase the music; all I asked in return was their regular attendance. About eighty-five singers, practically all the solo quartettes of Denver's churches, responded and we worked enthusiastically throughout the winter.

When we met again the following autumn, one of the chorus acting as spokesman informed me that it was the unanimous desire of the members to organize a society which should assume the expenses of the rehearsals and should give one or more public performances. They felt that they gained so much pleasure and profit in the study of choral music that they wanted to relieve me of at least the financial burdens.

Thus the Denver Chorus Club came into existence and flourished until the spring of 1885, when my father's death made it necessary for me to return to New York.

Meanwhile we had performed Handel's Messiah, Mendelssohn's Elijah, Gounod's Redemption and a number of smaller works, generally in the First Baptist Church with an orchestra of amateur violinists and cellists and Mr. Walter Hall, organist of St. John's Cathedral, at the organ.

An interesting episode occurred when we performed Haydn's Creation on the afternoon of Washington's birthday. I had chosen this date because I knew that I could get the professional musicians of the city to play for me at that time so that I would be able to give the work with the necessary wind instruments.

My orchestra consisted of eleven men from the Tabor Grand Opera House, ten from the Palace Theatre and eleven ladies from the Ladies' Orchestra which played under the Tabor Opera House in a beer hall. Besides these I had about twenty-five amateur strings.

We had a good rehearsal with the chorus and gave a fine performance. On the following Sunday morning the professional musicians met to receive their compensation, but the leading violin, the leader of the ladies' orchestra, rose and told me that her colleagues refused to accept any fee; they had so thoroughly enjoyed playing good music instead of the trash they had to play in the theatres that they wanted no compensation, but would I be willing to meet them every Sunday morning just to study symphonic music!

Would I? Indeed, I would and did. If I had not been called to New York that year the following season would have seen Denver's first symphony orchestra.

An interesting feature of this incident was that the leader of the ladies' orchestra married the first clarinet player of the Tabor Grand shortly after they had played in *The Creation* with me and

the first clarinet player is Mr. J. Weber, now the president of the National Federation of Musical Unions.

In the spring of 1884, I was appointed the first Director of Music of the Public Schools of Denver at the instance of Mr. Aaron Gove, then Superintendent of Schools. I enjoyed this work greatly and I regretted to leave it on returning to New York in the spring of 1885. My experience in this work was of the greatest help to me when I took charge of the music in the schools of New York where I had to teach 11,000 teachers and 600,000 children.

This outlines the main musical activities during my sojourn in Denver. Unfortunately, all my letters and programmes were burned in the Metropolitan Storage fire in 1887 or I would be able to recall many interesting details of Denver's pioneer days in music.

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## MY MUSICAL HISTORY IN COLORADO

By DR. CHARLES WAKEFIELD CADMAN

One of the most pleasant creative periods in my life was spent in Colorado, from 1911 until 1914. Two of these years were spent in Denver, at 3522 East 17th avenue, and the remainder of the time at Fort Collins, about 70 miles north of Denver. In the latter place, I lived in a little bungalow on West Oak street, on the outskirts of this little agricultural town, with a commanding and beautiful view of the Rockies.

I feel quite sure that I unconsciously absorbed something of the broad, free reaches of the West during this stay in Colorado. I had not been long from the East, where I had lived in Pennsylvania—my native state, by the way. I had never spent much time west of the Mississippi before coming to Colorado, save a short

time of residence among the Indians in Nebraska (1909) and, later, among the New Mexico and Oklahoma tribes (1910). Naturally I did quite a bit of research work among these tribes.

The change from the sordid industrial surroundings of western Pennsylvania to the glorious mountain and prairie sections of Colorado made me feel very happy and the feelings aroused by the new lands were, and still are, unforgettable. It was thru this residence and my love for Colorado, in particular, and the West, generally, that led to a closer acquaintance with the exquisite poetry of Joaquin Miller. While the "locale" of some of his stirring verses and epic poems is "farther West" in the Sierras, much of his poetry reflects the spirit of Colorado and her snowy peaks, verdant meadows and bounding canyon streams. Indeed, my Sonata in A major for piano was written entirely at Fort Collins during the winter and spring of 1913. The same year saw the completion of my Thunderbird Suite, which is based on Indian themes. This work was intended for incidental music of an Indian drama by Norman Bel-Geddes, the designer and artist who has, more recently, made such a great name for himself in the stage production of *The Miracle*.

My one-act opera, *The Garden of Mystery*, based on Hawthorne's *Rappacini's Daughter*, was begun in 1914 and completed early in 1915 in Fort Collins. The librettist, Nelle Richmond Eberhart, came all the way from Pittsburgh to work with me during its inception and early composition.

In addition to these works, I want to mention my Trio in D, opus 56, for violin, violoncello and piano, which was written as nearly as I can recall, at Denver, during the spring of 1912. During this time, I was completing my three-act Indian opera *Daoma*, which was begun at Pittsburgh in 1910, while, at the same time, completing the Trio. I wrote the last part of the second act and also the entire third act of *Daoma* at my Denver residence on Seventeenth avenue.

It may be interesting to give my "creative reactions", or impressions, of the Trio as they came to me in Denver. The first movement, *Allegro maestoso*, reflects (at least I felt it), the patriotic spirit of America, the pride of being an American. The second movement is idyllic in character and has something of the Indian and Negro folk song idiom, tho there is not one native theme employed—nor are such used in the piano Sonata. I believe there is a foot note to that effect in the Sonata. The third movement, *Vivace energico*, is an experiment in syncopated rhythms, not unlike the rag-time characteristics that preceded this age of jazz. I believe this work was one of the first to use these "peppy" themes for chamber music. I recall with amusement how one of the New York critics was shocked to see that I had dared to incorporate such themes in chamber music; tho such uses are quite common now. At that time, however, it was an innovation.

During my sojourn in Colorado, I composed innumerable songs and ballads, also a few choral works. The copyright dates on the various publications will disclose the songs and pieces composed at this period. Those written from 1911 to 1915 were composed in Colorado. (Editor's note: We happen to know that some of the score of Dr. Cadman's latest opera, *The Witch of Salem*, was also written in Denver, in the spring of 1924. He also worked on it at the home of Mary Parker Converse, at Littleton, Colorado, where the composer is fond of remaining when in Denver).

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## MUSIC OF THE INDIANS OF COLORADO

By JEAN ALLARD JEANCON

CURATOR OF ARCHAEOLOGY AND ETHNOLOGY

*State Historical and Natural History Society*

STATE MUSEUM, DENVER, COLORADO

**D**uring the last few years, the American public has awakened to the possibilities of beauty in music by our native Indians. Quite a little research has been done along that line, of a more or less successful character, but the field is practically untouched.



A brief review of efforts outside of Colorado might possibly be of interest in connection with the topic. Almost everyone knows of the excellent efforts of Charles Wakefield Cadman. To his name must be added those of Carlos Troyer, Thurlow Lieurance and Harold Loring. These men have handled the Indian music in a poetic manner, idealizing the melodies, and embodying them in more or less sophisticated modern musical compositions.

In contrast with these, we have the excellent work done by Miss Natalie Curtis, Miss Densmore and Miss Alice Fletcher, whose works have been published by the Bureau of American Ethnology, and who have taken Indian melodies, without any attempt to arrange an accompaniment to them, and given a technical study to the matter which represents a very valuable contribution to native American music research. The writer of this article has attempted, in his musical work, to preserve the Indian melodies intact, setting to them a simple accompaniment of proper musical form, and occasionally adding preludes and postludes.

It is not the intention to consider here the music of the Indians outside of our own state. First, however, we must know something of the tribes who lived here. In the early part of the nineteenth century we find the Arapahoes and Cheyennes coming down from the north and settling in the territory on the north side of the Platte river; thence they rapidly made their way as far south as the Arkansas, pushing before them the Kiowas and Comanches. In the mountain fastnesses, sometimes even extending as far as the edge of the plains, we have the numerous branches of the Ute Indians, who, according to their traditions, have from time immemorial occupied that territory.

With the exceptions of phonographic records of the songs of the Arapahoe and Cheyenne Indians in the Bureau of Ethnology archives and a few in some of the eastern museums, we have very little musical material of these people and therefore it will be necessary to pass them with only a brief glance.

Probably the greatest musical festival, which also partook of a religious character, was the annual Sun Dance. There are many interesting songs that are used in this ceremony, records of which are not available to the writer at this time. That the Arapahoes and Cheyennes had many songs of a secular as well as sacred nature is known to be a positive fact, but again we have no available material at hand.

The Indian thinks, musically, in a very limited sense. Most of the songs consist of a simple, primitive melody of eight, sixteen or thirty-two bars, typical of the primitive mind, and such as a child of eight or ten years of age would improvise. In many cases the songs are the result of inspiration obtained from dreams. When an Indian is asked where the songs first occurred to him, he will say that they came in a dream and that they are his own personal property given him by the "Great Spirit" or by a minor spirit for his own personal use and protection. These songs are used by the individual only upon certain occasions, and are not traditional songs. In the song he might describe, with a brief melody, to which several verses have been set, a short event of either peace or war.

Where a man has a prominent part in a ceremony, he will often embody his own personal song with those traditional ones which are necessary to successfully perform the ceremony. Love songs, pleasure songs, gaming songs and some secular dance songs are very often improvised, although many of them are traditional. However, any man or woman participating in this category of songs may inject his or her own song, either improvised at the time, or one that has been in the singer's possession for some time.

In connection with all ceremonies there are certain traditional songs which must be sung in order to make the ceremony a success. Among the older ones we find that the words have first become obsolete, and later when their meanings have been entirely lost, phonetic syllables have been substituted. This is the case of a Moon Dance which was recorded some twenty years ago by the writer. In this

composition the melody is extremely primitive and only phonetic syllables are sung to it. This is only one example of the many in the experience of collectors of Indian music.

In Bulletin 75 of the Bureau of Ethnology, Miss Densmore has given a most interesting sketch of northern Ute music. The songs may be classified under the following heads: war, gaming, play, social and religious songs. All of the religious songs are deeply significant and must be sung as they have been handed down by tradition.

Miss Densmore has recorded eight songs from the Sun Dance, which is a two-fold ceremony, having for its purpose the proof of bravery of the warrior and the healing of the sick. The cruel features which were formerly the outstanding ones in the Sun Dance are not performed now. It was formerly the custom, during the progress of this ceremony, to make incisions in the breast and back muscles of certain participants, who were then suspended from a pole by thongs attached to the muscles where the incisions had been made, and permitted to remain in that condition until the weight of the body caused the muscles to part and the unfortunate to fall to the ground. Again, where the pole was not used, thongs were inserted through the incisions in the muscles, and skulls of horses and buffaloes, attached to the thongs, were dragged over the rough ground until the muscles parted.

The Bear dance of the Ute Indians is another interesting festival. Miss Densmore records seventeen songs of the northern Utes. The basis of the dance is the tradition concerning the bear coming out of his winter quarters, and the dance is usually held in the spring, although occasionally among the southern Utes it occurs as late as the first of June. This is a merry occasion and a great deal of courting is done during the period. One amusing feature of the dance, as it is done at Ignacio, Colorado, by the Utes on the reservation there, is when the women perform their part. The dance itself is held inside of an enclosure of boughs set on end, a woman leaves

the dance ring, goes outside and selects a partner, dragging him, by main force, into the enclosure, where they indulge in a bear hug and a sort of crow-hopping. After the reluctant partner has finished the dance he must give the woman a present, usually consisting of ten or twenty-five cents, a can of peaches or a box of crackers.

The music of the Sun dance and Bear dance as well as that of many of the others is performed by a choir seated at one side, having, as an accompaniment, a drum, very often fashioned from a large tin tub with a piece of hide stretched across it. Another accompaniment is the thigh bone of a large animal in which notches have been cut, and rubbed over these is the shoulder-blade or some other animal bone. The rubbing is in complete rhythmic accord with the song. Sometimes the lower end of the notched bone is placed upon an inverted tub or basket and the noise amplified in that way.

The Indian lover, while courting a young girl, often makes a flageolet or flute out of a short section of cornstalk or reed, and having holes drilled into it, at unequal distances, is able to perform a series of tones upon it. Sometimes this instrument is played by placing the main opening transversely across the mouth, just as do our flute players. On other occasions the tip or end of the instrument is completely enveloped with the lips, and the performer blows directly into it, as in playing on a clarinet. The tones produced are very sweet and the melody is usually plaintive, without set form and almost invariably improvised.

In such dances where all participants take part in the singing, it is customary to have a very large drum, around which cluster the head chiefs, forming a circle. Directly behind them are their wives, behind them the warriors, again a line of their wives, and finally all unattached men and women. Everyone sings and the drum is beaten by several of the head men who are in the circle made about it. One curious feature has been noted by almost every investigator, namely: that the drum rhythm is seldom the same as the song

rhythm. It is not unusual to find the song rhythm in three-four time and the drum rhythm in two-four, or a song in five-four and the drum in three-four. These combinations are made with so many variations that the two examples are only needed to show what is meant.

While most of the melodies are in minor, it is not unusual to find them also in major. The mood or character of the song very often determines this. Another feature is that very often there is no regularity to the tempo. One may find a song beginning in two-four and suddenly several bars of an entirely different tempo are introduced and the song may or may not go back to the original tempo. Such interruptions are very common, and it is not unusual to find, in a short musical phrase, as many as three or four such changes of tempo.

In this brief article the writer has attempted to give a few interesting points of Indian music.

## *Musical Institutions*

### THE LISZT SCHOOL OF MUSIC

The Liszt School of Music of Denver was founded in 1906 and named in honor of one of the greatest pianists, Franz Liszt, of whom Dr. James M. Tracy is one of the few acknowledged American pupils. The quarterly concerts, in which all, from the Junior to the Senior grades are expected to play, prove a prominent and educational feature. Graduating exercises take place semi-annually, when all those fulfilling the requirements of the different courses are awarded certificates, diplomas and post-graduate degrees. Dr. Tracy is among those American musicians who have won a national reputation. His efforts combined with such musicians as Lang, Perabo, Petersillea, Baermann, Mason, Joseffy, Liebling, Sherwood and others have aided to bring music in America to its present standard. He has given more than 160,000 music lessons as head of such institutions as Boston Music School, Boston Conservatory of Music, Dean Academy, Livingston Park Seminary, Mrs. Eaton's Select School for Girls, Miss Tracy's Boarding School for Young Ladies, Rochester, New York, Highland Park Normal College, Des Moines, Iowa, Des Moines Conservatory of Music and as teacher in Denver.

He has played in more than seven hundred classical concerts, given over six hundred and fifty lectures on all musical subjects, is a critic and contributor to many noted musical magazines of the country. He has representative scholars in every state of the Union as performers and instructors. His most prominent representative in Denver is Mrs. Tracy, a concert pianist and teacher. She is also a lecturer and writer on musical subjects and the Colorado and Denver correspondent for *Music News* of Chicago. She founded the Tracy-Prize Musical Club for Juniors. This offers an oppor-

tunity for the study of musical history in an entertaining manner. Mrs. Tracy was for several years student at Highland Park Normal College in Des Moines, Iowa, and a graduate of Central University of Iowa.

The Liszt School of Music has many representatives throughout Denver and the West, also drawing in students from the East, especially in the summer season, for special study and coaching. It is located at 1351 Franklin Street in the Capitol Hill district, on the edge of imposing Cheesman Park.

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## DENVER COLLEGE OF MUSIC

**T**he Denver College of Music, originally the outgrowth of the music department of the Wolcott School, was independently organized in 1920 as "The Wolcott Conservatory of Music" and incorporated in 1921. On April 17, 1925, the Wolcott Conservatory was reorganized by Anna Wolcott Vaile and reincorporated as the Denver College of Music with Godfrey Schirmer, James H. Pershing, Horace W. Bennett, Stansbury Thompson, and Anna Wolcott Vaile as the members of the initial Board of Trustees. Later George E. Cranmer and Thomas A. Dines were added to the Board. The entire property and equipment of the Wolcott Conservatory were presented to the new Board by Mrs. Vaile and an endowment was provided by a group of public-spirited Denver citizens to enable the institution to function as an enterprise owned and governed by the public through the Board of Trustees, a self-perpetuating body of business men of the city of Denver. The Denver College of Music is thus, in the broadest sense, an educational institution since it is endowed and incorporated as a non-profit making corporation using any surplus to increase its facilities for service to its students and the community.

The college is located at the corner of 10th and Grant Street, the former residence of S. Nelson Hicks, convenient to the city, and with a beautiful outlook to the mountains. The building includes about twenty-five studios with a recital hall seating two hundred persons and equipped with the Wolcott Memorial pipe organ.

The curricula are comprehensive, ranging from elementary courses up to advanced studies which lead in four years to the degree of Bachelor of Music and intermediate certificates and diplomas. The courses meet the requirements of the Board of Education of the State of Colorado for the special teacher's certificate. The University of Denver allows credit for theoretical courses and arrangements have been made whereby desirable collegiate subjects may be taken at the University of Denver.

Preparatory or special students have no entrance requirements but all regular course students must present at least fifteen high school units or the equivalent as well as the prescribed musical requirements. Dr. Edwin J. Stringham has been Dean since 1921. David D. Abramowitz preceded him for the year 1920.

#### FACULTY OF THE DENVER COLLEGE OF MUSIC, 1926

**PIANO DEPARTMENT.** Prof. Francis Hendriks, Mus. M., Iliff Garrison, La Veta Bertschy Krohn, Mme. Alexandra Stadnitska, Ada R. Bloedorn, Eva Sue F. Prosser, Virginia Rigg, Myrtle June, Ruth Handbury.

**VOICE DEPARTMENT.** Prof. Earl Alexander, Celia S. Phipps, Mildred Kyffin.

**VOCAL PEDAGOGY.** Prof. John C. Wilcox.

**VIOLIN DEPARTMENT.** Prof. Henry T. Ginsburg, Frankie Nast, Wayne C. Hedges, Ewald Sontum, Ethel Wilkins, Julian C. Riley, Walter C. Nielsen.

**CELLO DEPARTMENT.** Lee N. Parker.

**PIPE ORGAN.** Prof. Karl O. Staps.

**PUBLIC SCHOOL MUSIC DEPARTMENT.** Prof. John Clark Kendel, Mus.M., Grace Hunter Douglas.

**DANCING DEPARTMENT.** Rubye Flanders-Hennenhofer.



ORCHESTRAL INSTRUMENTS DEPARTMENT. Val P. Heinrichs, Nicholas H. Campiglia, Walter Light, Clifford R. Lutes, A. Benton Stuart.

ENGLISH DEPARTMENT. Miss Louise Dawley.

THEORY DEPARTMENT. Dean Edwin J. Stringham, Wayne C. Hedges, S. Ancis, Julian Riley, Myrtle June.

REGISTRAR. Miss Florence McCormack.

SECRETARY. Miss Bonnie Blake.

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## THE LAMONT SCHOOL OF MUSIC

**T**he Lamont School of Music, situated at Sherman Street and East 12th Avenue, is an outgrowth of the studio activities of Florence Lamont Hinman and was founded in 1922, and is directed by her.

The school was empowered to grant degrees in music by the State of Colorado in 1925, and its courses are arranged on a collegiate basis.

The personnel of the faculty includes Gregor Cherniavsky (honor graduate of the University of Petrograd under Leopold Auer) Violin, deceased in 1926 and succeeded by M. Deru, Belgian violinist; Horace Tureman (conductor of the Civic Symphony Orchestra) Theory and Harmony; Alpheus Elder, Piano; Frank John, Cello; Florence Lamont Hinman, Voice; W. H. Glanville, Wind and Percussion Instruments; Royce Mintener, Organ; Iris Pavey and Mrs. Henry Harrison, Dramatics.

The above teachers have assistants in their departments and in addition, there is instruction offered in French, Italian, German and English.

Recitals are given bi-monthly in the school auditorium and special concerts are held several times a year in larger recital halls.

Some of the prominent pupils of the school who are accomplishing much in a public way are: Mascha Kavelin (Minna Weinberg) who made her operatic debut in Italy in 1924; Anthony Seganti, who will make his debut in Italy this coming season; Mathilde Prezant, concert singer specializing in German lieder programs, and many others.

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## DENVER CONSERVATORY OF MUSIC, Inc.

By PAUL CLARKE STAUFFER, *Director*

**T**he founding of the Denver Conservatory of Music dates back to 1887 when Mr. and Mrs. O. B. Howells brought their staff of teachers from their established conservatory of music at Lincoln, Nebraska and organized a school of music in cooperation with the University of Denver, located in the old College of Music Building at Fourteenth and Arapahoe Streets. On the faculty staff at that time, Emil Tiffero was brought from New York to head the vocal department and Professor Gray came from the Boston Conservatory of Music to head the piano and pipe organ departments. Professor Gray held the position of organist at Trinity Methodist Church, where Mrs. O. B. Howells was choir director. Later the venerable pianist, Professor James Tracy, was brought from Boston to head the piano department, and Signor Raffaello Cavallo, who had then recently moved to Denver from New York, was engaged to head the violin department. During these years, the Conservatory was discontinued as a branch department of the University of Denver, and the school then to be known as the Denver Conservatory of Music was moved to the corner of Fifteenth and Champa Streets, where the entire second floor was used for school quarters. A few years later we find two nationally known pianists, Professor Hesselberg and Professor Shadler connected with the conservatory and adding much to the local concert activities.

In 1900 the Conservatory bought and moved to the large building at Fourth Avenue and Broadway, now known as the Turner Apartments, where there were spacious studios on the ground floor together with the recital hall. The second and third floors were used as dormitory for out of town students. At this time Professor A. Alton Hadley was brought from Lincoln, Nebraska to head the piano department; on the faculty at this time were Maude Steidley, Miss Julia Caldwell, Adelaide Lyons and Lillian Belle Waycott. A North Denver branch of the Conservatory was established in 1903 in the Wheeler block with Professor A. Alton Hadley in charge and other supply teachers from the Conservatory maintained studios there. In 1906, William Wade Hinshaw was brought from Chicago to establish an operatic department. At this time David Abramowitz and Signor Gilberti Sodi, Mme. Corver, Mrs. L. C. Stockton and Signor Alberto Ramirez were faculty members. At this time Paul Clarke Stauffer was brought from the University of Oregon to head the piano department.

In 1909 the management sold their building on Broadway and purchased the building at Colfax Avenue and Corona Street, later the Parks Business College Building. The faculty then included Paul Clarke Stauffer, who had returned from a year and half leave of absence for study in New York City, Nels S. Lundberg, Naomi Alfrey, Signor Nicola Noveli, Gertrude Enid Parker, L. Maude Steidley, Edna Zae Lorton, George M. Hoffman, Harry Davis and Helen Albin. The Conservatory enjoyed a flourishing growth with the above staff of teachers, with the exception of Mr. Stauffer, who withdrew from the Conservatory in 1910 to establish a select private school known as "Green Gables Studios".

In 1912 the Conservatory management changed and Miss M. Moreland was the director in charge, to be followed the ensuing year by Paul Clarke Stauffer, who is the acting director at the date of publication of this volume. During the years between 1913 and 1926, the following teachers were on the Conservatory staff: Eunice Burnett, Henry Houseley, Nelda Felter, Della Hoover, Elizabeth

Young, James Slattery, Dr. Esther Cherry, Edna Mae Sprague, May A. Gerarden, Hazel Eden Mudge, Frederica Brown, Ethel Worth, Mrs. Edwin Ege, Erle Faber, Cecil Morris, Gladys Conrad, Nellie Becker, Francis Backe, and Josephine Barela. On the faculty staff at present are: Paul Clarke Stauffer, director, Helen J. Lightburn, Josephine Courtney, Louise Wood Edwards, Marie Lacy, Edith Beck, May West Owen, Thelma Everitt, Mable Lewis Graham, Irene Crain, Constance Haldeman, Jane Binkley, Agnes Clark Glaister, Regina Hansen Wentworth, Herbert Alvin Houze, Paul Schreiber, Horace Tureman, Mme. Adrienne Wormington and Signor Charles Moruzzi.

This sketch of the history of the Denver Conservatory of Music is as authoritative as the present director could compile with the assistance of local authorities on the early history of the School. However, the following artists were associated with the Conservatory in the past years, but I am unable to catalog the respective years in which they served: Armand Doerner, Theodore Reiss, Will Simpson, George Heckman, Alexander Henderson and James A. Gould.

The Denver Conservatory of Music is now located at Colfax Avenue and Vine Street.

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## UNIVERSITY OF COLORADO DEPARTMENT OF MUSIC

By DR. CHARLES C. AYER

*Head of Romance Languages, University of Colorado*

**T**he history of the music department of the University of Colorado may be said to have begun in the year 1893-94, when Charles H. Farnsworth was appointed instructor of music. Professor Farnsworth was later connected for many years with Columbia University. He was succeeded by the following list of musicians:

Henry Houseley (1900-01), Frederick M. Lillibridge (1901-02), John P. Langs, a graduate pupil of MacDowell (1902-03), Robert W. Stevens (1903-05), George M. Chadwick (1905-19) and Frank Wilbur Chace (1919-1926), Clarence Whitehouse (1926—).

Up to 1920, the work in music had been only on the theoretical side. In September of that year the Department of Music of the College of Arts and Sciences was expanded by the Board of Regents into the College of Music, leading to the degree Bachelor of Music. To the theoretical courses were added instruction in playing on the piano, organ, violin, viola and violoncello, together with vocal instruction, by a staff of eight teachers, courses in the modern languages being given by members of the university faculty. Under Professor Chace's direction had been established the Boulder Choral Union and Orchestra. He also directed the Men's and Women's Glee Clubs and was organist of the Macky Auditorium of the university.

In 1894 the Boulder Friday Musical Club was founded with Mrs. Charles H. Farnsworth as the first president, a position which she held for five years. She was succeeded by Miss Marvie Jefferson, Mrs. Isaac T. Earl, Mrs. Jane Kemp, Mrs. A. T. Henry, Miss Zena A. Whiteley, and Mrs. John Roberts who held office from one to five years, up to 1915, when the society came to an end. During these years the chorus was directed by Professors Farnsworth, Houseley, Chadwick, J. C. Wilcox, Alexander Emslie, Miss Hattie Louise Sims and Miss Lillian McCracken; the accompanists were Miss Marvie Jefferson, Mrs. Rosetta Bell Wolcott, Mrs. Frank Cattermole, Mrs. Elizabeth Barrett Peebles, and Mrs. Mary Reynolds Guerber.

Thanks to the Friday Musical Club, Boulder enjoyed good music from 1894 to 1915. Under their auspices appeared many famous artists, among others: Edward MacDowell, Herbert Witherspoon, Julie Wyman, Claude Cunningham, Edward Johnson, David Bispham, Johanna Gadski, Ernestine Schumann-Heink, George Hamlin, Elsa Ruegger, Louis Persinger, the Flonzaley String Quartette and the Zoellner String Quartette.

As a last gracious act, the Friday Musical Club voted to give the surplus funds remaining in their treasury towards the Austin organ, which is now one of the leading features of the Macky Auditorium and of the musical life of the university.

The work of the Friday Musical Club has been carried on since 1921 by the Boulder Musical Society, which, in an annual series of six subscription concerts, is maintaining the high standard set by their predecessors.

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## MUSIC DEPARTMENT AT THE WESTERN STATE COLLEGE OF COLORADO

(Formerly Colorado State Normal School)

By EDWYL REDDING, *Head of Piano Department*

Since the beginning of the school in 1911, there has been an effort made to discover and develop talent in music.

For the first two years, 1911-13, music was under the direction of Chas. A. Hollingshead, Principal of the School. At this time Mr. Franks was added to the faculty as director of the chorus, band and orchestra.

During the summer of 1914 and the year following, Dr. James Herbert Kelley, President of the School, directed the chorus, known as the "Gunnison Choral Society", organized in February, 1914. During the year such numbers were given as *The Holy City* by A. R. Gaul; *Daybreak*, Fanning; *As Torrents in Summer*, Edward Edgar; *The Daughter of Jairus*, Stainer; and others. The Public School Music, piano and harmony, was given by Grace Thielke during the winter 1913-14.

In 1914, F. George Damson, graduate of the American Conservatory, Chicago, was secured as director of the band, orchestra and choral work, and E. Alberta Rogers, graduate of the Columbia

School of Music, Chicago, for the public school music, voice and piano departments. At this time there was also a ladies' chorus, a band, a glee club of sixteen young men, and a male quartet composed of Messrs. J. H. Kelley, O. French, A. Stanley and F. Zugelder.

In the summer of 1915, G. Davis Brillhart, graduate of the Indianapolis Conservatory of Music, was added to the faculty, teaching piano and theory. For the summer term, Hazel Holman, Supervisor of Music in Canon City, taught piano. There were no changes or additions to the faculty in 1915-16.

For the summer sessions of 1916 and 1917, Edwyl Redding, graduate of Denison University Conservatory of Music, and private pupil of Walter Knupfer, Henry Houseley, and Dr. Louis Falk, was added to teach pipe organ and piano.

During 1916-17, Mr. Damson was on leave for study at the New England Conservatory of Music, and R. L. Dick, of Doane College and the Detroit Conservatory of Music was secured as director of the band and orchestra. For the summer 1917, Bradley Sims of the Cincinnati Conservatory and the National Conservatory of Milan, Italy, was added to the faculty, teaching voice, and having charge of Community Music.

The regular faculty was unchanged for the years 1917-18.

In 1918 F. George Damson and G. Davis Brillhart served overseas in the World War, and E. Alberta Rogers also was in France in Y. M. C. A. work. Their places were taken by Ethel Tripp, violinist, of Albion College, Michigan, Edwyl Redding, pianist and organist, who had been a member of the faculty for the two preceding summers, and Edna Haseltine, contralto, pupil of Calve and d'Aubigny, Paris.

From 1918 to the present writing (1926), Miss Redding has been a member of the faculty, with the exception of the summer of 1921, which was spent in study with Rudolph Ganz in piano, and

Clarence Eddy in organ, and the year 1922-23 on leave of absence for travel in Europe and study in Paris with Isidor Philipp in piano, and Eugene Gigout in organ—as head of the piano and organ departments and the harmony department (including counterpoint and form analysis). During these “leaves”, the department was in charge of Christian Jordan, Chicago, in the summer, and Justin Miller in the winter, the latter remaining for the following summer term.

In the summer of 1921 Mr. Damson returned and has been head of the departments of violin and other instruments of the band and orchestra, History of Music, Instrumentation, and director of the band and orchestra continuously since that year. Miss Alpha Sigfrid has been added to the teaching staff in violin, piano and ear-training.

Mr. Brillhart returned for the winter of 1919 and the summer of 1920. Miss Vivian Tripp, of Albion College, took the place of Miss Haseltine in the voice and public school music departments for the winter 1919-20 and the summer 1920. Miss Ethel Tripp remained until the summer of 1920, and Miss Haseltine returned for the summer term 1920.

At this time the college offered a full four year course, granting the A. B. degree in Education.

In 1920 Alberta Rogers Jorgensen returned and has been at Western most of the time since that year, as head of the voice and public school music departments. During her absence from two summer sessions, Miss Maude Garnett had charge of the department. During the summer of 1925, Mr. C. M. Robinson of the faculty of Ohio University taught voice, public school music, and conducted the chorus.

Since the summer of 1921 students have been able to select music as either a major (with forty-eight hours required) or a minor (with twenty-four hours required) on an A. B. degree. This degree was given in Education only until 1923, since which time the A. B.



in Liberal Arts and Sciences has been added. The State Legislature of 1923 changed the name of the school from the Colorado State Normal School to the Western State College of Colorado.

For several years there have been several assistant teachers in the piano, voice and orchestral and band instruments departments—usually students who are majoring in these departments.

Western State College has been since April 1915 a member of the North Central Association of Colleges, and since February 1921, a Class A member of the American Association of Teacher's Colleges.

A special feature of the 1925 summer school was a two weeks' course of lecture-recitals by Richard Donovan, organist, pianist, of the faculty of Smith College, assisted by Mrs. Donovan, soprano.

Each winter and summer session there is a very fine artist course offered. Among those who have appeared recently are Cecil Arden, contralto of the Metropolitan Opera Company; Idelle Patterson, soprano, of New York; Jules Falk, violinist, of New York; Cecile de Horvath, pianist; Gay Maclaren, reader; Muenzer String Quartette; Mme. Sturkow-Ryder, pianist.

The College Band has participated in programs for Music Week in Denver for four years. In 1923 it was awarded first prize in a contest with other bands of the state. During the summer months the band furnishes evening concerts for the town of Gunnison. The college girls glee club (Cecilian Chorus) and the College Orchestra have each toured various sections of the state for several seasons past. Frequent students' recitals are given each year, as well as recitals or concerts by faculty members, students and college organizations. Several light operas have been staged, the choice for 1926 being *Pinafore* by Gilbert-Sullivan. Seniors in music, (taking the A. B. with music major) are required to give a public recital during their senior year, and these are always of special interest. Radio programs are broadcast frequently from the Western State College station KFON.

Because of the facilities for music, and the fact that the small fee makes it possible for any student with talent to take advantage of the opportunities for music study, approximately one-third (some years more) of all college students enrolled each year are scheduled for some line of music with their regular college courses—either as majors or minors, or taking music as an elective with or without credit.

In October, 1925, Omicron Chapter of Delta Omicron, National Honorary Musical Sorority, was installed at Western with seventeen members. This organization has been very active in furthering the interest of music in the college and community.

The first music contest to be held at Western State College was in May, 1926. There were contests in three departments—piano, voice and violin, the participants being students of any high school in the state, and the awards being a year's scholarship in music at Western State College—one for each department.

For five weeks of the 1926 summer school, Guy Bevier Williams, pianist, of Detroit, conducted a master class, and will be assisted during the summer course by Mrs. Williams, soprano.

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## COLORADO COLLEGE CONSERVATORY

By DEAN E. D. HALE, *Colorado College, Colorado Springs*

**T**he first notable incident in the musical history of Colorado Springs was the founding in the eighties of a Conservatory on the campus of Colorado College.

This was directed by Mr. Rubin Goldmark, who did here much of the work which has brought him a world-wide fame. During his incumbency he conducted a mixed chorus which for three years was the outstanding feature of the musical life of the city. In this he

had the enthusiastic and efficient support of Mr. Leslie Skelton, the well-known and sterling artist. Later, once more with the cooperation of Mr. Skelton and his wife, the Musical Club was founded.

This society has fostered the musical life of the city, has brought to it courses of artist concerts of the highest quality, employing, without regard to expense, the outstanding singers and players of the world. It has also encouraged the activities of the younger group of students. In short it has permanently affected the musical growth of the town. Before 1910 another society, The American Music, was established, with the special assistance of Arthur Farwell, Mr. Frederic Ayres Johnson becoming its president—afterward its permanent honorary president. It is with great regret that we record here the recent death of Mr. Johnson, in which America lost a musician of sterling achievement and of great promise. The American Music Society has been active in introducing to the musical people of the place much of both American and other modern composition not before heard in Colorado. The Musical Club sponsored, for several seasons, a series of free orchestral concerts, which will be remembered as pioneering in an enterprise which is already in many cities the center of the city's life. All of these organizations are still actively functioning. The Conservatory has become, in the administration of the present Dean, a College Department, closely affiliated with the College, which now grants full credits for all its courses, a music Major, and in the near future purposes to establish the degree Bachelor of Music, so that in three cities, at least, of our commonwealth, educational opportunities are now available which rival those of the largest cities.

# *Musical Organizations*

## THE TUESDAY MUSICAL CLUB

By MRS. JOHN BRYCE WILLIAMS

In 1891 a small group of cultured and musical women met weekly for a pleasant morning of solo and part singing. Within a few months, membership was offered to those who could pass the strict entrance examinations; almost at once a large and flourishing organization sprang into being, with departments for piano, voice, and a fine chorus of trained singers, under the magnetic direction of Mrs. George G. Baker.

Fortnightly programs were given in its first meeting place in Knight-Campbell's old building at Sixteenth and California Streets with occasional evening concerts for friends. During this time the club was called the Amateur Musical Club, but this was soon changed to the present name.

In 1896 Mrs. Baker, the loved leader and brilliant musician, was suddenly claimed by death. Realizing the best memorial would be continuing the work into which she had put her heart and ideals, the club decided to go on. In 1897 the club was incorporated by Annie S. Cook, Mary A. Gilman, Isabel Hill, Florence Holland and Effie McIntosh.

Miss Hattie Louise Sims, lately returned from her studies in Italy, took the baton, and years of success followed, during which time a large and enthusiastic associate membership enjoyed the fine concerts, at which the best artists from abroad appeared. It is of interest to know that the great American pianist MacDowell made his only Denver appearance with this Club, and at that time wrote and dedicated to it the beautiful four-part composition, *Summer Fancies*.

Through these first years Miss Isabel Hill, later Mrs. Franklin Price Knott, was the gracious and popular president. Later Mrs. J. B. Kinney took charge of the increasing business affairs so successfully that she also became president of the National Federation of Musical Clubs.

Eventually the strain of engaging artists and attending to the increasing business, along with growing competition, became more than any of the officers were willing to assume, and the public concerts were discontinued. Two quiet years followed, with only the fortnightly meetings, educational talks by leading musicians, and fine chorus work under the direction of Marie Bern Kano, a talented young singer from New York.

During these years Mrs. James McComb, as president, constantly instilled the idea of helpfulness and community spirit, and this has finally become the work of the club. In 1914 an "evening extension" was added for women employed during the day—teachers and stenographers who were also studying music. Mrs. Bessie Dade Hughes became the popular director and two public concerts were sponsored each season.

Following this came the organization and financing of a string orchestra under the direction of Edith Suidlinger Wible. In 1921 it actively took in charge the Music Memory Contest in the junior high schools, aiding the teachers in giving the numbers and presenting a beautiful loving cup.

Soloists and groups of performers are at all times available for clubs, hospitals and various meetings. The chairman of this committee has frequent calls to supply music for Sunday services.

During the last three years the Tuesday Club gave opera a trial. In 1923, R. Jefferson Hall directed a fine cast and chorus from the club in *Faust* at the Broadway Theatre. In 1924 the same director presented the charming light opera *Dorothy*, a success in every way. This was followed in the spring of 1925 by *Patience*, under the direction of John C. Kendel.

The chorus work of this year has been of the highest character under the direction of Horace Tureman, presenting Debussy's *Blessed Damosel* with the Civic Orchestra, to be followed later by some difficult and little-known Brahms numbers.

Thus, the Tuesday Musical Club has had thirty-five years of continuous work, and has many to come, upholding the standards of the past, and pressing on to high ideals in the future.

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## ORPHEUS MALE CHORUS

One of the outstanding singing organizations of Denver is the Denver Orpheus Male Chorus, an organization dating back to the year 1900 for its inception. This was a purely Swedish singing club in its beginning which later added English songs to their repertoire as needs evidenced themselves for program work. They numbered twenty-four men originally but have grown to a membership of close to forty at this time. Social features were a part of the original plan, but, for now well known reasons this characteristic has been eliminated, since the required adjuncts have been removed from our midst. The first director was A. J. Signell, who was followed by Carl F. Erickson, and he in turn by Dr. Chas. A. Bundsen. More recently Per Olson directed the chorus and was the leader when the Swedish people entertained the societies of the country in Denver in 1922. Still more recently R. Jefferson Hall was made director and under his direction the club have appeared in public and were in Chicago as part of the national singing festival of the Swedish societies of America in 1924. They now have become a thoroughly American society, confining their work entirely to songs in the language of this country.

## THE TREBLE CLEF CLUB

A woman's chorus of one hundred and fifty voices was organized by Florence Lamont Hinman in 1918 with a charter membership of thirty-five voices. It is now the largest chorus in Colorado and one of the largest woman's chorus in the United States.

It has won all the silver cups offered by the Music Week Association for the best woman's chorus in Colorado, and has appeared before the public at least twice annually; appearing on the Oberfelder Artist Series with Emilio de Gogorza, November 9th, 1925—the first time this honor has been accorded a local organization.

The club is supported by its annual dues and concerts which provide for the purchase of music, rental of practice room, accompanists, etc., but the officers and directors serve entirely without remuneration and all surplus funds belong to the scholarship fund which is for the benefit of students who otherwise would be deprived of a musical education.

In 1924, the Treble Clef Club paid the transportation and incidental expenses of Anthony Seganti, who left for Italy to prepare for his operatic debut which was scheduled to take place in 1926.

In the fall of 1926, under the auspices of this Club, a benefit concert for Ina Rains was held at the Auditorium. This was a great success and a considerable sum was realized, which was presented to Miss Rains for continuing her musical education in Europe.

The personnel of the club is composed of all types of young womanhood. The officers of The Treble Clef Club in 1926 were the following:

Florence Lamont Hinman.....	Director
Helen Olin Roberts.....	Assistant Director
Hazel Engle Youngs.....	Assistant Director
Lala Zimmerman.....	Secretary
Katherine St. Clair Ehler.....	Treasurer
Frances Joseph.....	Librarian
Faye Roswell, Alice Quarles.....	Accompanists

## THE COLORADO STATE MUSIC TEACHERS' ASSOCIATION

By EDITH LOUISE JONES

At a meeting of the Musical Society of Denver, (now known as the "Musicians' Society") in the spring of 1919, the subjects of "Standardization in Music Teaching" and "School Credits for outside study of Music" were discussed.

The conclusion was reached that "school credits" could not consistently be asked for without some standards on which to base them. Also that in order to establish a standard it would have to be a State standard and this in turn would necessitate a State organization.

A motion was made and carried that a committee be appointed to investigate the steps necessary to form a Colorado State Music Teachers' Association. The committee was the writer of this article. Her investigation consumed some little time as it required much correspondence and so it was early in the following season, 1920, when a Report was made to the Musical Society outlining a course of procedure and estimating the expense incidental to such an organization.

The Report was duly considered by the Board of Directors who at once authorized the writer to proceed, also to enlarge her Committee if she so desired. This she did, the other active members being Anna Knecht and Dr. Edwin J. Stringham, both of Denver. The three worked hard and fast and hand in hand, as it were, against many obstacles, for it was indeed pioneer work. Not even the names of musicians outside of Denver were known. These had to be sought in directories, school music supervisor lists, music club lists and in every imaginable way, until at last a good sized number of names was obtained of representative musicians and teachers throughout the state.



The Denver Musical Society meanwhile worked with splendid enthusiasm to raise the necessary funds, the president, Mrs. James M. Tracy, assisted by Edith M. Perry, obtaining subscriptions for \$500.00 from the following music companies, merchants and other individuals, to whom a sincere expression of thanks was afterward voted. They were:

The Knight-Campbell Music Co.	The Arvidson Music Co.
The Chas. E. Wells Music Co.	The Sharp Music Co.
The Denver Music Co.	Russell Gates Music Co.
The McKannon Music Co.	The Denver Dry Goods Co.
The Darrow Music Co.	The Daniels & Fisher Stores Co.
The Baldwin Music Co.	Mr. Fritz Thies
The Cassell Music Co.	Misses Hilda and Wanda Gott- esleben.

According to the plan suggested in the report, an invitation was extended by the Musical Society of Denver to musicians of the state to attend a three days conference to be held in Denver for the purpose of organizing a Colorado State Music Teachers' Association. By way of special inducement, the offer was made to bear their hotel expenses during that time, and in addition, they were also invited to attend the opera, for which, by the way, Robert Slack gave a splendid reduced rate which helped to lessen the total expense.

The first conference was held in Denver, October 19, 20, 21, 1920, at the Wolcott School Auditorium, Mrs. Anna Wolcott Vaile having very graciously tendered the use of the latter. There were present from out of town thirty-eight teachers, and seventy-seven in all signed as charter members. Musical programs and a banquet were pleasant features. A Constitution and By-laws were drawn up and many helpful discussions took place. District Vice Presidents were appointed to form branch clubs and carry on the work in the various parts of the state, and later on April 25, 1921, the Society was incorporated in accordance with the laws of the State of Colorado under the name of "The Colorado State Music Teachers' Association."

Soon after the Conference, a Board Meeting was held in which a new office was created, known as the permanent Constructive Committee for Edith Louise Jones, "in recognition of her faithful and valuable services in the organization of the Association," and in which capacity she was authorized to serve as long as she deemed it desirable.

In line with her duties and pursuant to the specific and immediate purpose of the organization, namely, to arrive at some conclusion concerning "Standardization," the Constructive Committee was asked to arrange the program for the first convention with this subject as the central idea and herself to plan and present a Music Course suitable for State Colleges and Universities for State certification. This was done, other speakers on the subject of Standardization being Mrs. Monroe Markley of Longmont, Dr. Edwin J. Stringham, Denver, Mrs. James M. Tracy, Denver, Dean E. D. Hale, Colorado Springs, Wilbur Chace, Boulder, Francis Schwinger, Pueblo, and J. C. Kendel, Greeley.

The Music Course as read by the Constructive Committee seemed to many very radical, quite a shock in fact, as it suggested among other things a high quality of musicianship as well as examination of the teacher for certification.

"It is an ideal, however", as a prominent educator of the state said, "toward which we will be working for the next fifty years. I keep a copy always on my desk."

As a matter of fact, the piano teachers' examinations which are now being held were a result of this plan, one of the recommendations in it being that a committee of three be appointed from each department; piano, theory, voice, organ, violin, etc., to plan a course of study preparatory to examination in each department which should be voluntary on the teacher's part and certificated by the Association.

Committees were appointed as follows: E. D. Hale, Harmony; Edith Louise Jones, Piano; J. C. Wilcox, Voice; Josephine Trott, Violin; E. A. Johnson, Public School Music.

Of these, Dean E. D. Hale, Harmony, and Edith Louise Jones, Piano, collaborated to work out a tentative piano teachers' elementary examination, which should be optional but certificated by the Association.

This was presented in part at the second convention in 1922; as a whole and adopted at the third convention in 1923, and put into effect at the fourth convention in 1924, at which time thirty-three teachers enrolled and took the examination. The "Examination Committee" as they are now called, continue to conduct these examinations at the Convention each year, an outline of requirements being sent out to members for preparation in advance.

In 1925, both Elementary and Intermediate piano examinations were held and in 1926, an Advanced teachers' examination together with an Entrance examination obligatory for membership, which the Board of Directors planned and the membership later approved in the form of a By-law.

Taking a backward glance over the six years of its history, it seems to the writer that the Colorado State Music Teachers' Association has more than justified its existence. It now has a membership of about 250, a large proportion of the cities and towns in the State being represented. The Conventions have been an inspiration to all, not only from the standpoint of the music programs, including Colorado Composers' Concerts and social meetings, but from that of helpful discussions on the teaching subject, teaching materials, etc. Ideas gained at the Convention and especially requirements for the examination, often form the subjects for an entire winter's study in the branches presided over by District Vice Presidents in the various parts of the state.

Complete programs of each Convention and a list of Officers and Boards of Directors of each year are as follows:

FIRST STATE MUSIC CONFERENCE OF COLORADO

Wolcott Auditorium, Denver

October 18, 19 and 20, 1920

Under the Auspices of the Musical Society of Denver

Mrs. James M. Tracy, President

PROGRAM

Monday, October 18th, 8 p.m.—*Reception and Concert*

Address of Welcome.....Mrs. James M. Tracy

President of Musical Society of Denver

Trio:

Prelude .....Horatio Parker

Tempo de Minuetto.

Romance.

The Lloyd Trio, Colorado Springs. Miss Marion Lloyd, Violin;  
Miss Lucy Lloyd, Cello; Mrs. C. Lloyd Hubbard, Piano.

Songs.....Mr. Edward W. Wolter

"Aria—Eri Tu (Un Bella Maschera)".....Verdi

"I Arise from Dreams of Thee".....Huhn

Piano.....Mrs. Charles Southard, Greeley

"The Park" from "Impressions of London".....Gabriel Grovlez

"Dance of the Dead" from "Poems of 1917".....Leo Ornstein

"Sarcasme" .....Serge Prokofieff

(Written in key of A Major in right hand and in D Flat in left hand)

Cello.....Mr. Franz Lusschen, Denver

(a) Andante from Concerto No. 2 .....Goldmark

(b) Slow Movement from Concerto in A Minor.....Saint Saens

Songs.....Vivien Perrin Stevens, Denver

"Her Love Song".....Salter

"The Rose Enslaves the Nightingale".....Korsakow

*Tuesday, October 19th, 9 a. m.*

Song ..... "America"

Address, "Denver Music Commission".....Mayor Dewey C. Bailey

Development of Music in Colorado.....Prof. Henry Houseley, Denver

Aims of State Federation of Music Clubs....Mrs. Freeman C. Rogers, Pueblo

The National Federation of Music Clubs.....Mrs. J. E. Kinney, Denver

The State Music Teachers' Association, Its Mission and Purpose.....

.....Mr. John C. Kendel, State Teachers' College, Greeley

Organization of State Music Teachers' Association and appointing  
of Committees.

Americanization Through Music .....Mrs. Fred L. Paddelford

State Industrial School, Golden

"Modern Music".....Dr. John H. Gower, Denver

*Tuesday, October 19th, 1 to 3 p. m.*

"Music in Education and Life" .....Mr. William A. White

Music Supervisor Denver Public Schools

- "Modern Process in Music Study" ..... Edith Louise Jones, Denver  
 "Informal Talk on Vocal Matters" ..... Mr. John C. Wilcox  
 Director Denver Municipal Chorus  
 "Ear Training and Rhythmics" ..... Mrs. Blanche Dingley-Mathews  
 Past President Denver Musical Society  
 Piano..... Zella Cole Lof, Denver  
 To the Sea..... Mac Dowell  
 Jeu D'eau..... Rarel  
 Songs..... Mrs. John Speed Tucker, Colorado Springs  
 Spring Song ..... } Frederic Ayres,  
 Where the Bee Sucks..... } Colorado Springs  
 When Daffodils Begin to Peer..... }  
 Violin..... Miss Della Hoover, Denver  
 On Wings of Song..... Mendelssohn  
 Serenade Andalouse ..... Godard  
 Piano ..... Mrs. Maude Sanders Faust, Colorado Springs  
 Nocturne, F sharp..... Chopin  
 Rhapsody ..... Dohnanye  
*Tuesday, October 19th, 3:30 to 5:30 p. m.—Discussion Program*  
 "Credit for Outside Study of Music in High School and Certification of  
 Teachers" ..... Mr. Edwin J. Stringham  
 Music Editor Rocky Mountain News, Denver  
 "Standardization of Courses; School Credit Course; Progressive Series of  
 Piano lessons" ..... Mrs. A. B. McMillen  
 Representative of Art Publication Society, St. Louis  
 "University Society Course" ..... Mr. W. A. White  
 "Music in College" ..... Dr. Lindsay B. Longacre  
 Iliff School of Theology, Denver  
 "Academic and Music Requirements for a Degree" ..... Mr. Edward Hale  
 Dean of Colorado College of Music, Colorado Springs  
*Wednesday, October 20th, 9 to 11 a. m.*  
 Voting on Constitution and By-Laws.  
 Election of Officers.  
*Wednesday, October 20th, 12:30 to 1:30 p. m.*  
 Organ Recital by Mr. Palmer Christian, Municipal Organist, at City Audi-  
 torium.  
 Organ..... Mr. Christian  
 Hossanah! ..... Du Bois  
 Prelude to "The Blessed Damosel" ..... Debussy  
 (Transcription by P. C.)  
 Scherzo (Storm King Symphony)..... Dickinson  
 Aria..... Mr. Alexander Crawford  
 Organ ..... Mr. Christian  
 Air in D..... Bach  
 Cathedral Prelude and Fugue ..... Bach  
 Toccata in C..... Bach

Songs.....	The Tuesday Musical Club Chorus
	Bessie Dade Hughes, Director
	"Autumn Storm" .....Grieg
	"From the Land of the Sky Blue Waters" .....Cadman
	"The Moon Drops Low" .....Cadman
Organ.....	Mr. Christian
	"An Autumn Sketch" .....Brewer
	"Magic Fire Music" (Die Walkure) .....Wagner
	"Romance Without Words" .....Bonnet
	"Concert Variations" .....Bonnet

Wednesday, October 20th, 2:30 to 5:30 p. m.

Colorado Composer's Program

Songs.....	Mr. J. Warren Turner
	"Bowl of Roses" .....William A. White
	"The Lonely Beach" .....
Piano.....	Mrs. Gerald Chambers
	Prelude } .....
	Chansonette } .....
	Etude Melodique } .....
Song.....	Mrs. Phyllis Perini Lee
	Sonnet.....Fred R. Wright
Piano.....	Mr. Arthur Laubenstein
	"Three Pastels" } .....
	"Fantasie" } .....
Songs.....	Mrs. L. C. Fullenwider
	"Break, Break, Break" } .....
	"Bullet Song" } .....
	"And Not a Drop That From } .....
	Our Cups" (Omar Khayyam) } .....
Violin.....	Henry Trustman
	Suite Op. 18 } .....
	(a) Prelude } .....
	(b) Humoresque } .....
	(c) Impromptu } .....

Wednesday Evening, 8:15, at City Auditorium

La Boheme.....Scotti Opera Company  
 ORGANIZATION COMMITTEE—Miss Edith Louise Jones, Chairman, Miss Anna  
 Knecht, Edwin J. Stringham, William A. White, John C. Wilcox

FIRST COLORADO STATE MUSIC TEACHERS ASSOCIATION

Wolcott Auditorium, Denver

December 27, 28, 29, 1921

OFFICERS

John Clark Kendel.....President  
 State Teachers College, Greeley Colorado

William A. White.....	Vice President
Director Music Denver Schools	
Miss Anna Knecht.....	Treasurer
Pianist, 1444 Lafayette Street, Denver, Colorado	
William E. Whigam.....	Secretary
Whigam, Dempster-Whigam School of Music, 1430 Pearl St., Denver	
Miss Edith Louise Jones.....	Constructive Committee
President Musical Society of Denver	
BOARD OF DIRECTORS	
John C. Wilcox.....	Director Municipal Chorus
Denver, Colorado	
Mrs. James M. Tracy.....	Liszt School of Music
Denver, Colorado	
E. J. Stringham.....	Wolcott School
Denver, Colorado	
Mrs. Fred Paddelford .....	State Industrial School
Golden, Colorado	
Mrs. J. F. Tucker.....	Vocalist
Colorado Springs, Colorado	

## PROGRAM

*Tuesday, December 27, 8:15 p.m.—Reception and Concert*

Song ..... "America"

Address.....Mayor Dewey C. Bailey

The President's Address of Welcome.....Mr. John C. Kendel, Greeley

High School and College Credit for Applied Music....Mrs. Munroe Markley

## Discussion:

Miss Frances Walker, La Junta; Mrs. F. A. Tucker, Colorado Springs;

Miss Charlotte Brecht, Pueblo; Mr. Howard Brown, Colorado Springs.

"Public School Music as a Factor in the Development of Music in the Community" .....Miss Cora Hoffmire, Colorado Springs

## Discussion:

Miss Marguerite Porter, Longmont; Miss Mae Custer, Pueblo; Miss

Lillian McCracken, Boulder; Miss Lillian Mohny, Idaho Springs;

Miss Ruth Smith, Greeley.

"Church Music in its Relationship to Music Appreciation in the Community" .....Dr. Lindsay B. Longacre, Clarence Reynolds, Denver

## Discussion:

Henry Houseley, Denver; Clarence Sharp, Denver; Mrs. E. R. Rin-

quest, Denver; J. Warren Turner, Denver.

*Wednesday, December 28, 1:30 p.m.*

Standardization of Teaching Material, Edwin Stringham, Mrs. James M.

Tracy

## Discussion:

J. C. Wilcox, Denver; Josephine Trott, Denver; Howard Brown, Colorado Springs; Edward C. Hale, Colorado Springs.

"Musicianship vs. Mere Technique" ..... Anna Knecht  
Discussion:

Mrs. Lelah Beamer Smith, Littleton; Howard Reynolds, Fort Collins;  
Miss Mabel Stackus, Pueblo.

"School and Amateur Orchestra as an Aid to Musicianship"

Discussion:

J. C. Richards, Sterling; Henry Sachs, Denver; Tom Christian, Pueblo;  
Ernest Feichtinger, Salida; John Kendel, Greeley.

*Wednesday, December 28, 8:15 p.m.*

Christmas Concert at City Auditorium. (Hosts: City of Denver and Musical  
Society of Denver).

*Thursday, December 29, 9:00 a.m.*

"The State Examination and Certification of Private Music Teachers" .....  
..... Edith Louise Jones, Denver; Francis Schwinger, Pueblo

Discussion:

E. D. Hale, Colo. Springs; Mrs. James M. Tracy, Denver; Wilbur  
Chace Boulder; Prof. Alexander Emslie, Fort Collins; Edwin J.  
Stringham, Denver; J. C. Kendel, Greeley.

"The Music Festival in the Smaller Cities and Towns in its Relation to the  
Private Music Teacher" ..... John C. Kendel, Greeley

Discussion:

Miss Harriet Moulton, Grand Junction; J. C. Richards, Sterling;  
Ernest Feichtinger, Salida; Miss Cora Melugen, Loveland; Tom  
Christian, Pueblo

"Music Week" ..... J. C. Wilcox, Denver

*Thursday, December 29, 1:00 p.m.*

Business Meeting and Election of Officers.

*Thursday, December 29, 3:00 p.m.*

Colorado Composers' Concert.

OFFICIAL PROGRAM  
SECOND ANNUAL CONVENTION  
COLORADO STATE MUSIC TEACHERS ASSOCIATION

Colorado Springs, December 27, 28, 29, 1922

OFFICERS AND COMMITTEES

John Clark Kendel.....President, Denver  
John C. Wilcox.....Vice President, Denver  
Miss Anna Knecht.....Treasurer, Denver  
William E. Whigam.....Secretary, Denver  
Miss Edith Louise Jones.....Chairman of Constructive Committee, Denver

BOARD OF DIRECTORS

Mrs. Fred L. Paddelford, Golden; Dr. Frank W. Chace, Boulder; Mrs.  
Frances Hill Smith, Denver; Earle A. Johnson, Denver  
Edwin J. Stringham, Denver



## PROGRAM

*December 27, at 8 p. m.*

Reception at Antlers Hotel. Music for the evening furnished by a String Quartette.

*December 28, 9:00 to 10:30 a. m.*

Teachers' Forums—These meetings held in the buildings of the Colorado College.

Public School Music Methods—Speaker, John C. Kendel, Director of Music in Denver Public Schools. Subject, "Present Day Ideas in Public School Music".

Miss May Custer, Pueblo. Subject, "Boys' Choruses during the Adolescent and Pre-Adolescent Ages."

Miss Hoffmire Supervisor of Music, Colorado Springs. Subject. "Junior High School Music."

Mrs. H. Howard Brown, Instructor in Music, Colorado Springs Public Schools Subject, "How Public Schools may Create Enthusiasm for Music in the Community, County and State."

Mr. Earle A. Johnson, Denver. Subject, "State Certification of Public School Music Teachers."

Vocal Forum—Speaker, John C. Wilcox, Teacher of Voice, Denver. Subject, "Rational Methods in Vocal Instruction." Additional speakers will be: H. Howard Brown, Colorado Springs. Subject, "Ethics in the Vocal Profession." Miss Jean Burnet Groff, Pueblo. Subject, "The Value of Ensemble Singing for the Vocal Student." Mrs. T. M. Howells, Florence. Subject, "The Vocal Teachers' Opportunity for Service to the Community."

Organ Forum—R. Jefferson Hall, Organist St. Mark's Church, Denver. Subject, "Influence of the Moving Picture Organ upon Organ Playing and Construction in General." Additional speakers to be selected from the floor.

Carols—

Noel of the Bressan Waits.....	Darcieux
A Christmas Carol.....	Rheinecke
The Sailors' Christmas.....	Chaminade

Mrs. J. S. Tucker, Director

Recital.....High School Orchestra

Fred Fink, Director

Vocal.....Selected Indian Songs

Miss Jane Devereux Henderson, Denver

Piano—Barcarolle..... Hoffman

Chas. T. Griffie

Concert Etude.....von Sternberg

Miss Ruth Virginia Noel, Pueblo

Vocal—

- (a) Après un Reve.....Fauré
- (b) A Memory .....Ganz
- (c) Cradle Song .....Mac Fadyen

Miss Lucile Fowler, Denver. Mrs. J. C. Wilcox at the piano.

Song Cycle—The Mountebanks.....Easthope Martin  
 Quartet and Solo Voices. Soprano, Cleora Wood Schmidt; Alto, Daisy  
 Ann Thompson; Tenor, Louis Shrewsbury; Bass, George Hemus.

2:00 to 3:00

Theory Forum—Speaker, Edwin J. Stringham, Director of the Wolcott Con-  
 servatory and Music Critic of the Denver Post, Denver. Subject, "An  
 Easy and Interesting Method of Teaching the First Year's Harmony."  
 Additional speakers to be selected by the Chairman from those present.

Violin Forum—Speaker, Mr. Howard Reynolds, Teacher of Violin, Denver.  
 Subject, "Modern Schools of Violin Playing." Additional Speakers to  
 be selected from those present.

Piano Group.....Miss Margaret Osborne

3:00 to 4:30

Piano Forum—Speaker, Miss Edith Louise Jones, Teacher of Piano, Denver.  
 Subject, "Modern Methods in Piano Teaching."

4:30 to 5:30

General Forum—Speaker, Mrs. Fred L. Paddelford, Director of Social Wel-  
 fare, Music and Entertainment, State Industrial School for Boys, Golden.  
 Subject, "Music an Aid in Institution Life."

December 29, 9:00 to 12:00 a. m.

Piano Group.....Miss Frances Bogue  
 Message from the President—John Clark Kendel. Subject, "Future of the  
 State Teachers' Association."

General open forum—Speaker, Dean Edward D. Hale, Dean of Music,  
 Colorado College. Subject, "The Standardization of Teaching Mat-  
 erial." Additional speakers selected from those present.

1:00 to 3:00

Business Meeting and Election of Officers.

3:30 to 4:00

Colorado-American Composers' Concert—Mrs. Angie Kuhl Southard, Pianist,  
 Greeley, in charge. Recital Hall of Colorado College

Organ Sonata .....Rogers  
 Mr. Samuel Jessop, Colorado Springs

Voice—

- (a) The Song of the Pathan Girl } .....Frederic Ayres
- (b) Strong as Death } .....Colorado Springs
- (c) Selected

Mrs. Clara Wood Schmidt, Colorado Springs

- Sketch for Cello.....Edward D. Hale, Colorado Springs  
Mr. F. A. Knorr, Colorado Springs
- Piano—The Open Road .....Frederic Ayres  
Mrs. Maude Sanders Faust, Colorado Springs
- Voice—When (Dedicated to and sung by  
Louis Kreidler).....Josephine Knowles Kendel, Denver  
Mr. John C. Kendel, Denver
- Two Madrigals—  
(a) A Shepherd's Song } .....Joseph A. Michel, Denver  
(b) Delia }  
Colorado Springs Quartet
- Voice—  
(a) Dinnis Bhoj—(In Memoriam)  
(b) Through the Mist.....Dr. John Gower, Denver  
(c) If I Were a Raindrop.....Henry Houseley, Denver  
(d) If I Were Dead.....Mrs. Charles DuRall, Denver  
Mrs. Edwin G. Ege, Denver
- Piano—"Allegro Enerico" from Sonata Opus 21.....  
.....Alexander MacFadyen, Milwaukee  
Miss Marie Olcott, Grand Junction
- Voice—  
(a) Dream Ship  
(b) You Came to My Garden } .....Mrs. M. Lawrence Test, Boulder  
(c) Dear Heart }  
(d) A Dream of Summer }  
Mrs. Arnold Odlum, Denver  
The composer at the piano.

COLORADO STATE MUSIC TEACHERS ASSOCIATION  
THIRD ANNUAL CONVENTION

Wolcott School; Denver Colorado.

December 27, 28, 29, 1923

OFFICERS AND COMMITTEES

- John Clark Kendel,.....President, Denver  
Wilhelm Schmidt,.....Vice-President, Colorado Springs  
Ruth E. Dodds, .....Treasurer, Denver  
William E. Whigam, .....Secretary, Denver  
Miss Edith Louise Jones, .....Chairman of Constructive Committee

BOARD OF DIRECTORS

- John C. Wilcox, Denver; Mrs. Caroline H. Walker, Denver; Mrs. Frances  
Hill Smith, Denver; Earle A. Johnson, Denver  
Wilhelm Schmidt, Colorado Springs



## Necessity for Sight Reading and Ensemble Playing

Henry Trustman Ginsburg

Public School Music Forum  
(Auditorium)

Earle A. Johnson, Chairman

## I. The Development and Training of the Musically Talented

Child.....Mrs. Lola Stone-Evans

## II. What should the Course in Public School Music Give to the Average Child of Ordinary Musical Ability.....Miss Blanche Rumbley

III. An Ideal Musical Curriculum for the Grades, First to.....  
Eighth.....Miss Clara B. HoffmireIV. An Ideal Musical Curriculum for the Junior High.....  
School .....Mrs. William F. DykeV. An Ideal Musical Curriculum for the Senior High.....  
School .....Mrs. William A. White

## VI. Reports of School Music Supervisors Throughout the State

2:00 *p. m.*

## Music—Concerto .....Mendelssohn

Molto

Andante

Allegro Con Fuoco

Presto

Louise Metz

Orchestral Part on Second Piano, Edith Louise Jones

## Address—The Mission of Music.....Dr. Monroe Markley, D. D.

2:45 *p. m.*

## Colorado Composers' Concert

Program to be presented under the auspices of Colorado State Music  
Teachers Association and the Musicians Society of Denver8:15 *p. m.*

Pavlova Ballet Russe

Municipal Auditorium

(Special Rate to Members of the Association)

*Saturday, December 29, 9:30 a. m.*

## Annual Business Meeting and Election of Officers

11:00 *a. m.*

Teachers Forum

Theory—Room A2 Conservatory

Edwin J. Stringham, Chairman

"Harmony for Children" .....Marie F. Donaldson  
(A paper demonstrating the practical results of chord motif originated  
by Edwin J. Stringham.)

## Round-Table Discussion .....Lead by the Chairman

Organ Forum

Auditorium

R. Jefferson Hall, Chairman

Development of Modern Organ...Mr. Clarence Reynolds, Municipal Organist  
Organ in Synchronizing Pictures .....

Mr. George Hockenberger, Colorado Theatre

Violin Forum

Howard Reynolds, Chairman

Vocal Forum

John C. Wilcox, Chairman

Address—"The Value of Student Recitals" .....Elwin J. Smith

Address—"Music in Poetry—Poetry in Music" ....Caroline Holme Walker

2:00 *p. m.*

Music—(a) Alt Wein.....Godowsky

(b) Scherzo B Flat Minor .....Chopin

Marie F. Donaldson

Address—"Permanent Musical Values from Music Week"

Freeman H. Talbot, Sec'y Music Week Association

Music—(a) "Si mes vers avaient des ailes" .....Hahn

(b) "Night and the Curtains Drawn" .....Ferrata

(c) "Danny Boy" (Irish traditional) .....Arr. by Weatherly

(d) "Over the Heather" .....German

Miss Lucille Fowler

Address—"Community Orchestra" .....Horace E. Tureman

Director Civic Symphony, Denver

Introduction of the New Officers.

Auld Lang Syne

## COLORADO STATE MUSIC TEACHERS ASSOCIATION

### FOURTH ANNUAL CONVENTION

Plymouth Congregational Church

Denver, Colorado November 6 and 7, 1924

#### PROGRAM

Thursday, November 6, 1924

10:30 *a. m.*

Opening of Convention

President's Address

Appointment of Committees

Music

Afternoon Forums, 2:00 to 4:30

Piano

Mrs. Gertrude S. Markley, Leader

I. Stimulating Pupils' Interest During Adolescent Years .....

.....Mrs. J. R. Kunkel, Pueblo

- II. Methods of Memorizing ..... Clarence Sharp, Denver  
 III. Valuable Books and Magazines for Our Reference.....  
 Libraries ..... Isabel Wister, Colorado Springs  
 IV. Value of Class Lessons in Connection With Piano.....  
 Lessons ..... Clara Crane Laws, Denver  
 V. The Need of Hospitality to New Ideas.....  
 ..... J. Elwood Chadwick, State Teachers' College, Greeley  
 Above addresses limited to fifteen minutes.  
 Ten minutes allowed for discussion of each address.  
 VI. Studio Problems ..... Discussion open to Members

## Theory

The Discussion of Potent Problems by Representative  
Musicians

## Organ

R. Jefferson Hall, Leader

Public School Music

Under the Direction of the

State Teachers' Educational Association

*Friday Morning, November 7, 1924*

## Forums

10:00 to 12:30 a. m.

## Vocal

Mrs. Fanny A. Tucker, Leader, Colorado Springs

- I. Address—Given by Dudley Buck before National Music Teachers'  
Association at Pittsburgh, December, 1923, read by W. E. Whigam  
 II. Demonstration Voice Lesson—By J. C. Wilcox.  
 III. Address—The Relation of the Art of Singing to Speech—By Mrs.  
Adam Weber, of Boulder.  
 IV. Informal Talk—By J. Forest Cline, Director Conservatory of Music,  
State Teachers' College, Greeley.  
 V. Questions and Discussion.

## Violin

Wayne C. Hedges, Leader

The Advantages and Benefits Derived from the Study  
of Theory, to the Violin Student  
Standardization Forum

Edith Louise Jones, Chairman

The first part of this period will be spent in behalf of applicants who wish to take the Elementary Piano Teachers' Examination (the latter being, of course, entirely optional with each teacher, and not being required for membership).

After the Examination has been completed the remaining time will be occupied in discussing Teaching Principles, Materials and Recognized

Authors on Musial Subjects. Also, if possible, the requirements for next year's Piano Teachers' Examinations, Intermediate and Advanced, as well as Elementary, will be announced.

Friday, November 7, 1924

Afternoon, 1:30 to 3:30 p. m.

Business Meeting

Election of Officers

Resolution, etc.

Adjournment

3:30 p. m.

COLORADO-AMERICAN COMPOSERS' CONCERT

- |                               |                          |
|-------------------------------|--------------------------|
| I. The Open Road .....        | Frederic Ayres           |
|                               | Mrs. Maude Sanders Faust |
| II. (a) B Flat—Idyl .....     | MacDowell                |
| (b) March Wind .....          | MacDowell                |
|                               | Miss Beryl Griswold      |
| III. Third Organ Sonata ..... | Felix Borowski           |
|                               | Miss Anna Prior          |

OFFICERS AND COMMITTEES

- |                                |   |
|--------------------------------|---|
| Dean E. D. Hale, .....         | President, Colorado Springs                   |
| Earle A. Johnson, .....        | Vice-President, Denver                        |
| William E. Whigam, .....       | Secretary-Treasurer, Denver                   |
| Miss Edith Louise Jones, ..... | Chairman of Constructive<br>Committee, Denver |

BOARD OF DIRECTORS

- |                                   |
|-----------------------------------|
| J. C. Wilcox, Denver              |
| Wilhelm Schmidt, Colorado Springs |
| Mrs. Caroline H. Walker, Denver   |
| J. C. Kendel, Denver              |
| Mrs. Frederika H. Wadley, Denver  |

COLORADO STATE MUSIC TEACHERS ASSOCIATION

FIFTH ANNUAL CONVENTION

Denver College of Music  
Denver, Colorado. December 29, 30, 31, 1925

OFFICERS AND COMMITTEES

- |                                |   |
|--------------------------------|---|
| Earle A. Johnson, .....        | President, Denver                             |
| Gertrude S. Markley, .....     | Vice-President, Longmont                      |
| William E. Whigam, .....       | Secretary-Treasurer, Denver                   |
| Miss Edith Louise Jones, ..... | Chairman of Constructive<br>Committee, Denver |



## BOARD OF DIRECTORS

J. C. Kendel, Denver  
 Mrs. Caroline H. Walker, Denver  
 Dean E. D. Hale, Colorado Springs  
 Dr. E. J. Stringham, Denver  
 Mrs. J. R. Kunkel, Pueblo

## PROGRAM

Tuesday, December 29, 1925

3:30 to 5:30—Forums

Piano

Mrs. J. R. Kunkel, Leader

Director, Pueblo Conservatory of Music

- I. Importance of Rhythmic Instruction for Children (illustrated) by Catharine Cranmer Garrison. Denver
- II. Four Essentials in Music Teaching: viz. 1—Mechanics, 2—Anatomy, 3—Repertoire, 4—Pedagogy, as applied in piano teaching as an aid to future examinations by Edith Louise Jones, Denver
- III. Necessity of Study of Piano as Basis of Any or All Musical Education by Anna Knecht, Denver

Vocal

J. DeForest Cline, Leader

Director, Conservatory of Music

Colorado State Teachers' College, Greeley

- I. The Value to the Singer of Good Musicianship .....  
 .....by Mrs. Frederika H. Wadley, Denver
- II. Modern Songs .....by Elwin Smith, Denver
- III. The Need of Piano Study as a Fundamental for the Singer.....  
 .....by Emily Perry Danks, Denver
- IV. The Singer.....by Dr. Edwin J. Stringham, Denver

Theory

Mr. Rei Christopher, Leader

Director of Bands and Orchestras, District 1, Pueblo, Colorado

- I. Harmony; Its Development and Uses.
- II. Ear Training and Its Importance in a Musical Education.

8:30 p. m.

Reception at the Denver College of Music

Music

- Contralto Solos .....Miss Lucille Fowler  
 Piano Solo .....Mrs. Margaret Day Grubb  
 Baritone Solo .....Mr. Clarence Moore

Wednesday, December 30

Morning—10:00

Address by the President, Mr. Earle A. Johnson  
 Appointment of Committees

11 a. m. to 1 p. m.—Forums

Vocal

J. DeForest Cline, Leader

Vocal Resonance .....by J. C. Wilcox, Denver

Organ

Mr. Clarence Sharp, Leader

Director, Denver Branch of the

Blanche Dingley-Mathews Piano Work, Inc.

I. Ecclesiastical Music .....by Karl O. Staps, O. R. A. M.  
Denver

II. Musical Accompaniment for Motion Pictures..by Mr. Harold Loring,  
Denver.

2:00 to 4:00 p. m.

Forums

J. DeForest Cline, Leader

Subject to be Selected.....by Horace Tureman, Denver

Standardization—Piano Examinations

Leaders

Edith Louise Jones

Dean E. D. Hale

Colorado College, Colorado Springs

Thursday, December 31

10:00 a. m.

Business Meeting and Election of Officers

11:00 a. m. to 1:00 p. m.—Forum

Mrs. J. R. Kunkel, Leader

Are Examinations for Pupils Beneficial?..by Miss Mary Spencer, Monte Vista  
"What Is Modern Music All About?"..by Mrs. Edith Kingsley-Rinquest  
Denver

Training of Pupils in Interpretation and Poetic Understanding.....  
.....by Dean E. D. Hale, Colorado Springs

2:30 p. m.

Two Pianos—"Barcarolle" .....Schytte

Katherine May Horeish, Pueblo

Catherine Whitlock, Pueblo

Address: The Music Week Idea and What it Means to the Community  
and to the Individual .....Mr. Freeman Talbot

Piano Solo .....Miss Mary Marzzyck, Denver

COLORADO STATE MUSIC TEACHERS ASSOCIATION

SIXTH ANNUAL CONVENTION

December 28-29-30-31, 1926

Denver College of Music

OFFICERS AND COMMITTEES

Earle A. Johnson, .....President, Denver

Gertrude S. Markley, ..... Vice-President, Longmont  
 William E. Whigam, ..... Secretary-Treasurer, Denver  
 Miss Edith Louise Jones, ..... Chairman of Constructive  
 Committee, Denver

## BOARD OF DIRECTORS

Dean E. D. Hale, Colorado Springs  
 Dr. E. J. Stringham, Denver  
 J. C. Wilcox, Denver  
 Mrs. Edith Kingsley-Rinquest, Denver  
 Mrs. J. R. Kunkel, Pueblo

## PROGRAM

*Tuesday, December 28 1926*

1:00 p. m.—Entrance Examination (For membership)  
 Examination Committee:  
 Edith Louise Jones, Denver  
 Dean E. D. Hale, Colorado Springs

2:00 p. m.—Registration

3:00 to 5:30 p. m.—Theory Forum

Leader: Dr. E. J. Stringham  
 Dean, Denver College of Music, Denver

One hour will be devoted to Examining Committee in preparation for examinations and one hour for Theoretical Round Table to discuss questions of practical interest.

3:30 p. m.—Reception at the Denver College of Music  
 Chairman, Miss Ada Bloedorn

## Music

Songs.....Mrs. Albert Kyffin, Denver  
 Accompanist, Edith Kingsley-Rinquest  
 Piano—Prelude, Gavotte Musette, Gigue from English Suite in G. .J. S. Bach  
 Miss Mary Spencer, Monte Vista  
 Songs .....Mr. Earl Alexander, Denver  
 Accompanist, Mrs. Alexander  
 Piano—(a) "Italiana" and "Siciliana" .....Respighi  
 (Two Italian airs of the sixteenth century)  
 (b) "Fantoques" (Puppets) .....F. Hendriks  
 Miss Mary Spencer, Monte Vista  
 Songs .....Miss Ada Castor, Denver  
 Accompanist, Edith Kingsley-Rinquest

*Wednesday, December 29, 1926*

8:30 a. m.—Piano Teachers' Elementary Examination  
 Clara Crane Laws, Denver, in charge

10:00 a. m. to 1:00 p. m.

Voice Forum

Leader, Mr. Arthur William Bissel, Pueblo

2:00 to 4:00 p. m.—Organ Forum

Leader, Dr. Horace Whitehouse, Dean of Music Department  
University of Colorado, Boulder

8:00 p. m.—Colorado Composers' Concert

Chairman, Miss Helen Teats, Denver

Thursday, December 30, 1926

8:50 a. m.—Piano Teachers' Intermediate Examination

Gertrude Stone Markley, Longmont, in charge

10:00 a. m. to 1:00 p. m.—Piano Forum

Leader, Mrs. Gertrude S. Markley, Longmont

1. Ten-minute Address—"Present Day Tendencies in Music"

Miss Mary Spencer, Monte Vista

2. "Making the Advance Lesson Easier and More Stimulating"

Clara Crane Laws, Denver

3. "What Has Been Accomplished for Music Credits in Public Schools?"

John Clark Kendel, Supervisor, etc., Denver

4. "How Much Classic Background Should We Give Our Pupils?"

Edith Louise Jones, Denver

5. "Summer Masters' Classes"

Dean E. D. Hale, Colorado Springs

Remainder of time to be used for Round Table discussions  
on studio problems, each speaker limited to ten minutes.

2:00 to 3:00 p. m.—Public School Music Forum

Leader, Miss Luella Burkhard

Supervisor of Public School Music, District No. 20, Pueblo

"Co-operation Between the Private Teacher and the Music Supervisor"

Miss Cramer

3:00 to 4:00 p. m.—Violin Forum

Leader, Mr. Charles South, Denver

Sonata in F major, Opus 24 (Spring Sonata) .....Beethoven

Allegro, Adagio, Scherzo, Rondo

Edith Kingsley-Rinquest, Piano; Charles South, Violin Quartette in A  
minor, Opus 29 .....Schubert

Allegro—First Violin—Charles South

Andante—Second Violin—Mrs. Verna A. Fendrick

Minuet—Viola—Mrs. W. H. Hyslop

Allegro Moderato—Cello—George Harvey, Jr.

7:00 p. m.—Banquet at Hotel Colburn (\$1.50 per plate)

Speaker, Dr. Lindsay B. Longacre, Iliff School of Theology, University  
of Denver

"Music Teachers and Standards"

Speaker, Samuel J. Vaughn, President, Colorado Woman's College  
"The Modern Girl"

Speaker, Dr. Wilm, Colorado College, Colorado Springs.  
"Aesthetics"

Music

- Songs ..... Mr. Everett Foster, Denver  
Accompanist, Mrs. Foster
- Songs ..... Isabelle Schaefer Phillips, Greeley  
Accompanist, Miss Sara Hill
- Trio—(a) Romanze ..... Marschner  
(b) Marche Miniature Viennoise ..... Kreisler  
String Trio of Colorado State Teacher's College, Greeley  
J. J. Thomas, violin; E. E. Opp, cello; J. E. Chadwick, piano
- Songs ..... Mr. J. Allen Grubb, Denver  
Accompanist, Margaret Day Grubb
- Songs ..... Miss Kathryn E. Bauder, Fort Collins  
Accompanist, Mrs. H. L. Dotson
- Duets ..... Miss Lucile Fowler, Denver, Mr. Everett Foster, Denver  
Accompanist, Miss Carol Tureman  
*Friday, December 31, 1926*
- 8:30 a. m.—Piano Teacher's Advanced Examination  
Anna Knecht, Denver, in charge
- 10:00 a. m.—President's Address
- 10:30 a. m. to 1:00 p. m.—Business meeting. Election of Officers

## HISTORY OF THE MUSICIANS' SOCIETY OF DENVER

By EDITH LOUISE JONES

On the evening of February 14, 1918, a group of representative Denver musicians assembled at a dinner in honor of Clarence Reynolds, who had recently been appointed Denver Municipal Organist. During the after dinner speeches a suggestion was made by Mrs. Blanche Dingley-Mathews that we make this occasion the first of many such gatherings and the beginning, as it were, of an organization which should include all the professional musicians of Denver. A Committee was appointed for the purpose and soon an organization was formed known as the "Musical Society of Denver".

As set forth in the Constitution and By-Laws, its purpose was "To be of service to each and every member of the profession, artisti-

cally as well as socially; to promote good fellowship and to lend aid in every way possible. To be of service civically, and so far as possible, to act as a clearing-house for the problems and experiments of other musicians throughout the state. To lend our influence and whatever practical aid we can render to any movement that will assist in making the music profession more respected."

Also quoting from the Constitution, "The Work of the Society shall be to deepen interest in things musical, to raise the standards of teaching, performance, and creative work. Social meetings, formal and informal lectures and talks, teachers' forums and special concerts shall be the main activities of the Society. All professional musicians in good standing shall be eligible for active membership. Music lover students and amateurs shall be eligible for Associate membership."

Teachers' forums in piano, voice, violin, organ, orchestral instruments, composition, and public school music were organized for open discussion of matters of interest to the active members.

In addition to musical programs, including Colorado-American composers' programs, the special features together with the officers and Boards of Directors of each of the eight years of the Society's history, are chiefly as follows:

The first president, season 1918-1919, was the late Mr. Frederick Schweikher. The other officers and directors were: Mrs. Blanche Dingley-Mathews, Vice President; Clarence Sharp, Recording Secretary; Henry Sachs, Corresponding Secretary; Mrs. James M. Tracy, Treasurer. Directors: David Abramowitz, Mrs. Cordelia Smissaert, Madeline Brooks, Henry Houseley, Mrs. Frederika Wadley, Paul Clarke Stauffer, Auditor.

During Mr. Schweikher's administration as president, the Society was successfully launched with an active membership of about one hundred and an associate membership of about sixty-five. The

special feature being the Teachers' Forums, which were well and enthusiastically attended.

The second president, season 1919-1920, was Mrs. Blanche Dingley-Mathews, other officers and directors being as follows: David Abramowitz, Vice President; Mrs. James M. Tracy, Treasurer; Della Lomason, Corresponding Secretary; Anna Knecht, Recording Secretary. Directors: John C. Wilcox, Mrs. Thomas R. Walker, Mrs. Josephine A. White, Edwin Baxter Rinquest, Frederick H. Schweikher, J. Warren Turner.

During this year, the Forums were carried on to still further success. The subjects of "School Credits in Music" and "Standardization in Music Teaching" being much discussed.

Toward the end of the season in the above connection, need was felt for a State Music Teachers' Association. A committee was appointed to investigate the steps necessary for such an organization in Colorado. The Committee was the writer of this article, who made a report early in the following season, 1920-1921, during the presidency of Mrs. James M. Tracy. Other officers for this season were as follows: Mrs. Florence Abramowitz, Vice President; Miss La Veta Bertschy, Recording Secretary and Treasurer; Helen Teats, Corresponding Secretary. Directors: Dr. Edwin J. Stringham, Clara Crane Laws, Edwin Baxter Rinquest.

During this administration, Miss Jones was authorized by the Board of Directors to proceed with the organization of the Colorado State Music Teachers' Association, and through her efforts together with two other active members of the Committee, Miss Anna Knecht and Dr. Edwin Stringham, the first conference was held in Denver, October 18, 19, 20, 1920. Another special feature of Mrs. Tracy's term of office was an Extension Lecture Course on Musical Subjects by the following lecturers, all of Denver: Dr. James M. Tracy, Dr. Lindsay B. Longacre, Palmer Christian, Dr. Edwin J. Stringham, W. A. White.

The fourth president, season 1921-1922, was Edith Louise Jones. Other officers and directors were: Dr. Edwin J. Stringham, Vice President; Edith M. Perry, Treasurer and Recording Secretary; Ruth Ellen Dodds, Corresponding Secretary. Directors: Anna Knecht, J. Warren Turner, Paul Clarke Stauffer.

During this administration, an Extension Course in Harmony and Counterpoint under Horace E. Tureman was established and made available to members at a nominal rate by means of the Society bearing part of the expense.

Besides occasional Forums, noon luncheons, etc., other features were: (1) The beginning of student's and artists' recitals during Music Week, (2) Music students contests in piano, voice, and violin under the auspices of the Society in May, 1921, at the City Auditorium during Music Week, (3) A beginning toward the organization of the Denver Civic Symphony Orchestra.

The idea for the latter was suggested to the Board of Directors by Josephine Trott, who was immediately appointed as Committee to investigate the possibility of such an undertaking.

Her report on ways and means of organizing a Civic Symphony Orchestra was followed by her appointment as Committee to work with the old Philharmonic Orchestra Association, which was then still in existence, and to obtain the financial support necessary to carry out the work successfully. Miss Trott consulted especially with Mrs. R. H. Hart, an officer of the Philharmonic Orchestra Association, and they worked together until Miss Trott left for Europe, since when Mrs. Hart as Secretary of the New Civic Symphony Orchestra Association has, with the assistance of the Board of Trustees, most ably carried on the work.

The first concert of the Denver Civic Symphony Orchestra of ninety players under Horace E. Tureman as Conductor was given November 6, 1922, during the administration of Dr. Lindsay B. Longacre of the Iliff School of Theology as President of the Musical Society, season 1922-1923. The other officers and members of the



Board were: Mrs. Frederika Wadley, Vice President; Edith M. Perry, Recording Secretary and Treasurer; Mrs. Edith Kingsley Rinquest, Corresponding Secretary. Directors: Ralph Verner, Paul Clarke Stauffer, Mrs. Thomas R. Walker.

During this year of the Musical Society's history, the Teachers' Forums were discontinued. The Extension Course in Counterpoint and Harmony under Tureman were continued, as were noon lunches with speakers. Evening dinners were given, followed by all-music programs, also special concerts under the auspices of the Society, as follows:

Louis Persinger, Violin Recital.

First Concerts of the Civic Symphony Orchestra.

Series of Concerts by Denver String Quartette.

Colorado Composers' Concert.

Special Organ Recital by Clarence Reynolds for the Musical Society's members and friends in the City Auditorium.

The sixth president of the Society, 1923-1924, was John C. Wilcox. Other officers and board members were: Mrs. Frederika Wadley, Vice President; Edith M. Perry, Recording Secretary and Treasurer; Mrs. Helen Cuno Calogeras, Corresponding Secretary; Mrs. W. A. White, Ralph S. Verner, Elwin Smith.

During this year, there was special cooperation with the Allied Arts Association and the Franco-American Music Society, now known as Pro Musica, with meetings at Chappell House; also with the Colorado State Music Teachers' Association in a Colorado-American Composers' Concert.

The name of the Society was changed to "The Musicians' Society of Denver". The By-laws were amended concerning membership which should hereafter consist entirely of professionals, active and student, with no associate members. A Code of Ethics was adopted to which all members must ascribe in letter and in spirit. Receptions were given for visiting artists.

The seventh president of the Musician's Society, season 1924-1925, was Horace E. Tureman. Other officers and members of the Board were: Edith M. Perry, Vice President; Mrs. Tracy Love, Recording Secretary and Treasurer; Edith Mills, Corresponding Secretary; Edwin Baxter Rinquest, Charles South, Mrs. W. A. White.

A special feature of this season was the issuing of a monthly Bulletin containing music news of interest to members, with Josephine Trott as Editor in Chief, assisted by Edith M. Perry. Noon luncheons were continued with speakers and some music. Speakers were: Lucius Hallett, Dr. Roland Shreves, Freeman H. Talbot, and visiting artist Jeanette Vreeland, Soprano, formerly of Denver.

A special feature of this year was the effort to interest all music lovers, not attempting to keep this Society purely professional.

The eighth elected president of this Society, season 1925-1926, was John C. Kendel. After his election, however, and before the Musician's Society resumed activity in the fall, Mr. Kendel left Denver, having accepted an offer to become State Supervisor of Music in Michigan. Appointed to fill the vacancy was Freeman H. Talbot, Manager of the General Electric Broadcasting Station, K-O.A., and Executive Secretary of the Denver Music Week Association. The other officers and members of the Board were re-elected from the previous year. The year was characterized by much good fellowship among members, the Society having also grown in Civic importance. Open Forums for general discussions at luncheons and dinners were continued with speakers and artists from Denver and elsewhere. Some of the subjects discussed were: "Newspaper Criticism", "Artists' Programs in Denver", and the "Value of Cooperation", etc.

Looking back over the nearly eight years of its existence, the Musicians' Society has without doubt been a positive influence for good in the musical life of the city and state. It has to its credit, not only the creating of and the participation in many of the worthwhile civic musical activities, but it has aided in raising the standard

of music teaching, of music appreciation and of professional ethics, and has established a splendid musical background, which is fast being recognized throughout the country.

As this article goes to print, the Society has begun a new season, 1926-1927, and is functioning well under the presidency of John C. Kendel, who has returned to make Denver his home. Other officers and Board of Directors are: Charles South, Vice President, Mrs. Tracy Love, Recording Secretary and Treasurer; Edith M. Beck, Corresponding Secretary. Mrs. Edwin G. Ege, Edwin Richards, Miss Charlton Harris.

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## PRO MUSICA, INC. DENVER CHAPTER

By MRS. T. P. CAMPBELL

**P**ro Musica is an international organization to make educational work in music constructive. In order to accomplish such a work, the Constitution and By-Laws of the Society are drawn up in such a manner that no single race, epoch, or individual rules the policy of the organization.

In 1923, a group of Denver musicians, impressed by the policy of Pro Musica, organized in Denver a branch of the National organization. Altho there were, and are, many musical societies in Denver, none had such associations and possibilities; and the growth and accomplishments of the local branch during the last four years have justified the action of the small group of visionaries responsible for its inception in Denver.

The Technical Board in each city where Pro Musica has a branch makes a retrospective survey of music presented in that city during recent years, as well as a list of music obtainable through the libraries, etc., and of all music organizations and their purposes.

From these surveys charts are compiled showing the influence of various composers, epochs, and nations, and the educational and civic tendencies of the town. These charts indicate the logical cause for public appreciation, thru knowledge or ignorance. Comparison of these charts with the ideal of all nations, epochs, and composers shows the most immediate needs. The music that is needed is then promoted by Pro Musica: compositions and artists to be presented being selected by the Technical Board and presented to the National Technical Board for approval.

The National Technical Board is, in turn, advised by the International Board, composed of representatives of 15 nations—both radical and conservative—and it is by this board that artists brought to cities like Denver are recommended, provided, of course, that such artists meet the local need.

The Denver Branch has, in its four years activity, brought here many artists of fine calibre in programs of unusual music:—

Wilhelm Bachaus, German pianist, in a program of Italian and German music of more conservative type.

E. Robert Schmitz, French pianist; Bach, Debussy, ultra-modern American; lecture on the Inter-relationship of the Arts.

Mme. Marya Freund, Polish soprano; Brahms-Schumann program; modern French, Italian and Spanish.

Alfredo Cassella, Italian composer and pianist; Debussy (interpretations direct from the composer), ultra-modern Italian and own works.

Serge Prokofieff, contemporary Russian composer and pianist; modern Russian works, assisted by Lina Llubera, soprano.

Henry Eichheim, American lecturer and composer, assisted by local little symphony orchestra, and Blanch Da Costa, soprano, in a program of Oriental Music.

Pro Arte String Quartette, Belgian; in works of Borodine, Ravel, and Goossens.

Eugene Goossens, English lecturer-composer-pianist, in lecture on modern music, and a program of his own works.

The above is sufficient to illustrate the broad appeal of the Society, its unbiased policy, and the high calibre of its work.

Membership in the Society is open to all lovers of music, amateur or professional; and altho the regular membership dues are five dollars, students of the arts are admitted for three. All activities of the Society are free to members, but all concerts are open to the public at a nominal price.

It is a non-profit-making organization, the artists receiving the minimum in fees—only enough to cover actual expenses. The active branches in the United States (Minneapolis-St. Paul, Kansas City, Portland, San Francisco), thru cooperation, usually have the same artist on the the same tour, thereby lowering the expense of the tour. And each city endeavors in honest and idealistic fashion to promote local artists and composers of worth. The music of Colorado composers is sent to the Paris Branch for the benefit of foreign musicians, and Paris, in turn, promotes American music. Branches in Italy, Canada, South America, Poland, and Austria, are also in co-operation with the United States.

In addition to purely musical activities, the Society entertains artists socially, whereby artist and public become more closely associated. A quarterly Bulletin is published in New York, and is sent gratis to members. It contains many fine special articles from many sources. Music may be procured by members at a discount through the courtesy of a New York Importing firm, thereby allowing music lovers to increase their libraries at small cost.

Civically the Society takes an active part. It has appointed a special committee to assist the Denver Public Library in the enlargement of the Music Department. In 1924, Marcel Dupré, the French organist, was presented in the Public Auditorium at the very nominal price of 25 cents a seat.

In a word, Pro Musica is a clearing-house for all of the musical problems of a city. It stands for high ideals and is ready to promote or assist all musical undertakings that by merit are deserving of its support.

The officers of the Denver Branch for 1926-1927 include: Edwin J. Stringham, President; Eva Sue F. Prosser, Vice President; Velma Sharp, Recording Secretary; Blanche Curry, Corresponding Secretary and Treasurer.

The Technical Board includes: Miriam S. Campbell, Chairman; Fred Wright, John Wilcox, Blanche Da Costa, Blanche Dingley-Mathews, Francis Hendriks, Edwin J. Stringham (ex-officio).

The managers of Concerts, both local and imported, are Mrs. Walter Winne, and Warren Whitney. Chairman of Membership, Mrs. T. A. Cosgriff. Chairman of Entertainment, Mrs. R. C. Campbell. Bulletin Editor, Eva Sue F. Prosser. Constitution and By-Laws, Paul Prosser and Fred Wright. Librarian, Velma Sharp.

The Board of Directors includes, besides those listed above: Mrs. A. D. Lewis, A. Elder, Florence Lamont Hinman, Edouard Da Rue, Anne Evans, Florence Morrison, Edith L. Jones, Mary Converse, I. F. Levy, Mrs. J. B. Benedict, Mrs. Harry Bellamy, Mrs. James Waring, Miss Helen Crippen, Miss Edith Mills, Henry Sachs, Mrs. Howard Sleeper, Mrs. Wm. Ferguson.

The International President for 1926-1927 is E. Robert Schmitz.

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## SOME OTHERS

**T**he Allied Arts Society of Denver deserves much credit for the keen interest it has shown in young musicians and for the encouragement it has given them. Among those who have been enabled to continue their musical studies through the assistance of this organization are David Eisenberg, Minna Weinberg, Esta Pike and Lillian Wolfenberger. This Society also published the Indian compositions of Mr. Jeancon.

The Philadelphia Sesqui-Centennial Music Committee, in cooperation with the National Federation of Music Clubs, held a National Interstate Contest for musicians in 1926. Four Colorado musicians won the honors in their respective classes at the contest of the district to which this state belongs. These were Flo Hildebrand of Pueblo, for violin; George A. Columbia of Pueblo, for piano; Ina Rains of Denver, for soprano; and Frank Dinhaupt of Denver, for baritone. At the final contest held at the Sesqui-Centennial Exposition in October, Ina Rains and Frank Dinhaupt were each successful in securing the highest honor in their respective classes, which carried a first prize of \$500 for each singer.

The Juilliard Musical Foundation of New York City has awarded fellowships in music to Miss Esta Pike, Mr. Edwin McArthur (of Denver) and to Miss Margaret Paige (of Pueblo).

The Presser Foundation of Philadelphia, has also made scholarship grants for music students to colleges in Colorado.

# Biographies

## FREDERIC AYRES

FREDERIC AYRES. F. Ayres Johnson, nationally known composer, whose works were published under the name of Frederic Ayres, lived in Colorado Springs from 1902 until his death, November 23, 1926. He was born in Binghamton, New York, in 1876, and was educated at Cornell University. His musical training was under Stillman-Kelley of New York and Arthur Foote of Boston. A constant contact with natural scenes of the greatest grandeur of the Rocky Mountains of Colorado undoubtedly exercised a broadening effect upon his conceptions. In 1925 he was awarded a prize for the best piano trio produced that year and the degree of Doctor of Music was conferred on him by the Cincinnati Conservatory of Music.

The following estimate is furnished by Lucille (Mrs. E. A.) Thurber:

Frederic Ayres has been called one of the foremost of America's younger composers. And while it is yet impossible to gauge the ultimate scope of his work, it is in no sense tentative, and has achieved a vigorous and distinguished maturity. His interest has always been primarily in chamber music, and the many beautiful songs are written in the spirit of chamber music with perfect balance and unusual and fascinating interplay of the voice and piano. The Three Songs for High Voice and Piano, The Song of the Pathan Girl, Strong as Death, and Triumph, are perhaps the most important of the published songs. The Pathan Girl is a perfect expression of the rich atmosphere and intense emotion of the theme. The recurrent Come Back to Me, Beloved, or I Die, is of the greatest poignancy and beauty. Strong as Death is a song of fine solemnity and cumulative strength. The harmonic development proceeds through long quiet phrases of strangely suggestive beauty and fine restraint to the free climactic section where all the longing and ecstasy of reunion are expressed with strength and fire. The concluding measures are as beautiful and hauntingly tender as any written for voice. The final one of these songs, Triumph, with text from William Vaughn Moody's *The Fire Bringer*, is written with vigorous and stirring energy. It is a battle call but it is the lofty and noble call of the spirit. The opalescent color, and rich harmonies of the greatest originality and power, are orchestral in their suggestiveness and range, yet thoroughly suited to the best expression of voice and piano. These are songs of rare quality and great nobility; and certainly say much for the accomplishment of American music.

Mr. Ayres has fortunately the gift of taste and never sets a lyric that is not of the highest merit. The considerable group of Shakespeare songs abound in grace and spontaneous poetic quality; and the *Sunset Wings* is a poignantly moving song of great dramatic force and sustained quality.



Among the recent songs *My Love in Her Attire* is that rare thing the perfect "program song" instantly ingratiating but with the purest and finest musicianship and mastery as well. It is a thoroughly modern song in the best sense of the word, but written in the charming spirit of the seventeenth century. The Lullaby, with its captivating refrain is another song whose popularity will be due not only to its appeal and great tunefulness, but to the excellent musicianship of its construction.

Of the chamber music the latest work is the *Trio in D Minor*, just published; a work of tremendous vitality and imaginative power. All the chamber music, rich as it is, with its great resourcefulness of color and mood, is constructed with the purest balance and feeling for proportion and finish. It is strong and vigorous; full of expressed and latent power; as well as great subtlety and delicacy of feeling. It never gives the impression of being "made" or worked out, but the sense of perfect and inevitable growth.

The music of Frederic Ayres is modern music, in the sense that he uses the entire harmonic vocabulary, and has no limitations of precedent or prejudice; but it is never tentative music—never experimental nor mannered in its originality. Rather than being limited by formlessness, it makes use of and is enlarged by its perfect balance and sense of form. It could not have been written in an earlier time, yet it is not confined to the restricting cacophonies and obscurities of the ultra-modernists. It is, above all, "personal" music—it is the expression of a very significant musical personality. It goes without saying that it is not literally descriptive nor program music, but pure music which needs no pictorial nor literary imagery in its appeal. It is immediate, and in being so, belongs to the finest tradition of Bach and Beethoven, and Cesar Franck, by whose spirit Mr. Ayres has been inspired.

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## CHARLES WAKEFIELD CADMAN

CHARLES WAKEFIELD CADMAN, who was born in Johnstown, Pa., December 24, 1881, acquired his musical education entirely in Pittsburgh, with Edwin Walker, Leo Oehmler, W. K. Steiner, and Luigi von Kunits. In 1904-10 Paul gave him valuable assistance. Aside from composition, he was engaged in piano teaching, writing criticisms for the *Dispatch* and as organist at the East Liberty Presbyterian Church till 1910, when he removed to Los Angeles, where he has been busy with composing and lecture recitals. His well known interest in the music of the American Indians dates from 1906, when he first came to know the ethnological studies of Miss Fletcher and La Flesche. The results of his early experiments were embodied in four "American Indian Songs", op. 45 (1908), of which *The Land of the Sky-blue Water* was made popular by Nordica. He spent the summer of 1909 on the Omaha and Winnebago Reservations with La Flesche, gathering material by phonograph records and otherwise. An immediate result was the "American

Indian Music Talk", which he has given often in America, as well as in Paris and London in 1910. In recent years the Indian mezzo-soprano Princess Tsianina Redfeather has acted as his vocal illustrator. The culmination of his use of Indian themes is found in the three-act opera *The Land of Misty Water* (or *Daoma*), begun in Pittsburgh in 1909 and finished in Colorado in 1912, libretto by La Flesche and Mrs. Eberhart; the opera *Shanewis* (or *The Robin-Woman*), libretto by Mrs. Eberhart; and the Thunderbird orchestral suite, based on Blackfeet Indian melodies. The last has been played by the Russian, Kansas City and Los Angeles Orchestras, and is to be published by Boosey. His first opera has not yet been performed, but *Shanewis* was given five times at the Metropolitan Opera House in 1918 and three times in 1919. Of it Finck said in the *Evening Post*, "At last the Metropolitan has a novelty of American origin which is worth preserving for future seasons"; Henderson in the *Sun*, "He has shown greater command in the technic of opera than any of his predecessors at this opera house"; and Chase in the *Times*, "A more concise, telling series of incidents has not been seen nor heard in grand opera." (*Sunset Trail* had its world premiere in Denver, December, 1924.) His theories about using Indian themes are thus stated in an article in *The Musical Quarterly*, July, 1915:

"Only one-fifth of all Indian thematic material is valuable in the hands of a composer—is suitable for harmonic investment. It becomes necessary to choose an Indian song or chant that is attractive in its simplicity, one that will stand alone by virtue of its inherent melodic line, and is fairly good in symmetry; otherwise the idealizer is confronted with a formidable problem. When found, these themes are pure gold. And they exist, certain critics to the contrary notwithstanding."

The catalog of his published compositions and arrangements (1919) forms a 30-page booklet. It lists 77 secular and 6 sacred songs; the song-cycles *Four American Indian Songs*, op. 45; *From Wigwam and Tepee*, op. 57; four songs on tribal melodies, and *Idyls of the South Sea*, op. 55; the Japanese *Romande*, *Sayonara*, op. 49; *Three Songs to Odysseus*, op. 50; the song-cycle *The Morning of the Year*, op. 46, for four solo voices; the cantata for male voices, *The Vision of Sir Launfal*; and many part-songs for men's, women's or mixed voices. There is a long list of piano pieces; several cycles for piano, including the *Idealized Indian Themes*, op. 54; and many original compositions and arrangements for organ, violin and piano, etc. The outstanding instrumental compositions are the *Sonata in A*, op. 58, for piano, and the *Trio in D*, op. 56, for violin, cello and piano (both White-Smith). Of the latter *The Art of Music* says: "The leading characteristics are melodic spontaneity and freshness of musical impulse. Everywhere are buoyancy, directness of expression, motion, but little of thematic involution or harmonic or formal sophistication. It is the trio of a lyricist; from the standpoint of modern chamber music it might be called naive, but the strength, sincerity and beauty of its melodies claim, and sometimes compel, one's attention." In

manuscript (1919) is the one-act opera *The Garden of Mystery*, libretto by Mrs. Eberhart, based on Hawthorne's story of *Rappaccini's Daughter*.

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## RUBIN GOLDMARK

RUBIN GOLDMARK was director of the Colorado College School of Music, Colorado Springs, from 1895 to 1901. Mr. Goldmark was born in New York in 1872 and studied at the Vienna Conservatory of Music. The following statement concerning his work is taken from volume 4 of *The Art of Music*, Daniel Gregory Mason, editor-in-chief, published by the National Society of Music, New York.

"Leaning somewhat more heavily upon the classic than the romantic aspects of German tradition, the work of Rubin Goldmark makes serious claim to a place of high regard in the field of American music. While having had the advantages of European study, Goldmark also reflects a measure of the considerable influence exerted by Dvorak upon composition in America, having been one of those under the guidance of the Bohemian composer during his period of teaching in New York. In so far as this influence is discernable in one of Goldmark's well defined musical personality, it is to be sought in the general nature of his musical ideals, and only very slightly in the specific Americanism encouraged by Dvorak (1841-1904). A firm emotional texture, gained by warmth of both harmony and melody, and a virility arising from a marked rhythmic sense characterize Goldmark's music. His creative impulse is guided more by emotional sincerity and verity than by the element of charm, though it is not without moments of tender and limpid beauty.

His trio for piano, violin and cello is an exceptionally substantial opus 1, and his *Hiawatha* overture won enthusiastic praise from no less discerning a critic than James Huneker. Among his earlier works are a sonata for piano and violin, a *Romanza* for cello, and a number of piano compositions and songs, the latter especially revealing an imagination of distinctive character. An *Ode to Colorado* for mixed voices issues from the composer's occasional residence in Colorado Springs, as also four *Prairie Idylls* for piano. From Goldmark's maturer powers springs the quartet of *A major*, for piano and strings, which, in its class won the Paderewski Prize in 1909, the poetic merits of the work being revealed in a subsequent performance by the Kneisel Quartet. The impressive and highly appraised tone-poem *Samson* was produced by the Boston Symphony Orchestra in March, 1914.

## JOHN H. GOWER

DR. JOHN H. GOWER was a church organist of international fame, a distinguished composer, and a widely known character in Denver history. He was born in Ealing, England, May 25, 1855, and died in Denver at the age of 67 on July 30, 1922.

His career reveals many of the interesting indications of genius. His father was Reverend Herbert Gower, a country vicar living at Ealing, and the family name indicates his connections with the strain of English poets and historical characters. His mother was a descendant of Sir Walter Scott. The Gower family includes such names as the John Gower of Chaucerian associations, and Levison Gores, who appeared in high relief in the history of Wales. Dr. Gower was educated at Oxford, and is said to have received his Bachelor's degree and that of Doctor of Music at Oxford at an earlier age than any previous aspirant in a century. His doctor's thesis, an eight-part fugue, *The Good Shepherd*, was considered a notable work, and is preserved in the Bodleian library at Oxford. At the age of eleven Dr. Gower was by order of Queen Victoria made organist of the Princess Royal Chapel at Windsor. He also held the degree of Licentiate in Music from the Royal Academy, and was a fellow of the Royal College of Organists, and served for some time as an examiner for the Royal Academy of Music at the Guild Hall, London. He was director of the Music Department of Trent College in England for several years.

On the completion of St. John's Cathedral in Denver, at the old site on Broadway and Twentieth Avenue, the famous Dean H. Martin Hart, himself an Englishman, in looking about for an organist, had his attention directed to young Gower. About the same time Gower was offered a post as organist at Melbourne, Australia, but he accepted the Denver position. For many years he had charge of the music at the old cathedral building. He then became interested in mining, which was the pre-occupation of nearly every professional and business man in Denver during the 90's, and gave up the position of organist to pursue his mining ventures. He operated in Cripple Creek and elsewhere in numerous enterprises, in which he was associated with such men as Lord Charles Innesker and Herbert Kitchener, a brother of the late Lord Kitchener, but the most successful mine was the famous "Running Lode" at Central City, in which he and his associates made substantial fortunes. The gains in one enterprise, however, went back into others, and the Doctor returned to professional music. Through many of his latter years he was the organist of Unity Church, on Broadway at Nineteenth Avenue, but he played often at other churches.

He showed throughout his life a keen interest and activity in the field of spiritualism. He was a tireless reader in the field of psychic phenomena, investigated countless mediums here and in England, and was associated with such men as the late Dr. Hyslop of the Society of Psychic Research in

Boston, Professor William James of Harvard, and English students of the same subject, such as Sir Oliver Lodge, William Crooks, the Balfours, Sir Arthur Conan Doyle, and Miss Alice Johnson, Secretary of the London Society. Dr. Gower's home was always a center for teas, musicales and innumerable little salons in which music, spiritualism and the natural social tastes of the Doctor and his family played about equal parts.

On the outbreak of the war he organized a Dollar Fund for the care of the British wounded, and he and his family raised some thousands of dollars in Colorado for this object. His son, J. H. Lewes Gower, was an aviator in the British forces through most of the war, and since the war has carried on that career as a commercial aviator in America.

While the Doctor's associations with mining and spiritualism were a prominent link between the two continents, his musical interests never flagged. The only variation in his attention to that subject was that, whenever he could, he rebelled against the routine of professional music and followed music as an avocation instead of teaching or playing for a living. As a performer at the organ he perhaps had no superior in the world. When the Denver municipal organ was proposed he was called in by Mayor Speer to select and supervise its construction, and when it was constructed a petition was filed asking his appointment as municipal organist, which remains as a notable expression of the public men and women of Denver in his behalf. The names attached to that document contained the signatures of nearly all the Denver social and business world at the period. Dean Hart's signature is accompanied with the statement: "Dr. Gower is the best organist I ever heard, and I have had the pleasure of hearing Gounod, Guilmant, Best, Sir John Stainer, Noble, Lemare, Hopkins, Smart, Archer, Crowe, Field, Clarence Eddy, and many others, but Dr. Gower is endowed with that subtle quality called genius, by which a man is able to convey his own feelings through his work. He is a true artist."

Chauncey Depew and John D. Rockefeller heard him play in Denver a generation ago, and sought to take him to New York City, stating that he was the most effective organist they had ever listened to, but, intent upon his mining ventures, he refused to go. His rendition of *The Storm* on the organ of the old St. John's Cathedral was a tradition in Denver, and a special performance of it was one of the recognized means of entertaining distinguished visitors here. The story used to be current that coachmen who had driven visitors to the cathedral to hear him play this composition used to leave the building convinced that their horses needed protection from the elements outside, so very overwhelming was the effect of the organ.

Gower was always ready for the playful side of life, full of recitations, imitations of distinguished persons or English characters. One of the offshoots of his complete command of an organ were odd hours with the choir boys of St. John's Cathedral, during which he made the organ, as the choir boys recollect it, imitate every conceivable sort of animal sound and musical instrument, and apparently even pronounce the words of familiar songs and hymns. Indeed the lighter side of his vivacious personality was always in

demand at Denver dinner tables and at Denver pianos. Many Denver families must remember the way in which he would fill an evening with alternations of musical tomfoolery and the most sublime classical music. He never took himself or anything with which he or his audience were concerned ponderously, but saw always the smiling side.

He was nearly always engaged in some teaching of music, usually the piano. In this field his enthusiasm developed many child musicians and occasionally a really wonderful youthful player. One of the latter would arouse his whole enthusiasm, and he would lavish time, energy and money upon the cultivation of such talent. Pepito Arriola, a Spanish boy, and Blanche Kobacher, a Denver girl, became perhaps the most successful of these young pupils.

We have left to the end his real contributions to musical art. He composed continuously—everything from little love songs and light ballads like the familiar *Santa Fe Trail* to the most exacting of church and formal musical productions. His experience had included association with some of the greatest men of his age, and his musical training was exhaustive. He could write eight part counterpoint as freely as most musicians write two parts, and could transpose on to the organ or piano an orchestral score as readily as the average well trained musician can transpose a simple air. He had at the tips of his fingers the works of Bach and Handel as men in the world of music rarely had, and he knew the major part of the world's organ music. He could talk, apparently without preparation, entertainingly and with mastery on the whole field of music. He used to say that if all music were destroyed and Bach still remained the world would be richly endowed. His compositions in the field of church hymns, chants, anthems and incidental music are numerous, and nearly all church hymnals contain some of his work. Many of his serious efforts are deliberately difficult and intellectual, but this is due to the fact that he scorned triviality in music except as mere play. When he devoted himself to music he was anxious to make it worth while, although he would be willing an hour later to write or play jingles. The cantata *Elaion*, some hymns, and many unpublished sonatas and melodies remain most distinct among his compositions in the minds of his hearers.

In his last days the vicissitudes of genius brought him again to the drudgery of professional teaching, but he never lost his happy outlook upon life. In his last days when his friends and physicians were trying to persuade him that he ought to give up work and go into a hospital, he challenged his advisers one day to a psychological examination based on the history and geography of the world, saying that if they could show they had healthier and better equipped minds than he had, he would go to the hospital, and vice versa that they should go. They knew him too well to accept the challenge, for on his mind was photographed the lore of his school days as clearly as when he had learned it, and disease had erased nothing.

His acquaintanceship included nearly every figure in the Colorado of his period who had any interest whatsoever in the fine arts.

His wife, Jean Taylor Gower, who still survives, he met as one of his students in Wolfe Hall, then the fashionable Denver school for girls. His children were an endless topic of enthusiasm with him, but in the face of his own elaborate education, he thought that formal education for them was worthless, and instead saturated them with music and the fields of his own peculiar interests. One daughter, Elizabeth, or Betty, died quite young. A son already mentioned, J. H. Lewes Gower, is now a commercial aviator living in Kansas. Gwendolyn, another daughter, is married and living in New York. Mrs. Gower divides her time between New York and Denver, occupied with writing fiction, verse and newspaper material. The house in the Brunton Terrace on lower Eighteenth Avenue, which was for many years the resort for most of the interesting people in the Denver musical and artistic world, remains the only physical handhold of the family in Denver, but it is now occupied principally by other people.—*James Grafton Rogers.*

Dr. Gower was an ardent enthusiast over the works of Handel, and prided himself with the ability to play all his works by memory. He also played most of Bach's works for organ by memory. His ability to transpose anything, from a simple song to a full orchestral score on sight, was remarkable.—*Editor.*

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## EDWARD DANFORTH HALE

EDWARD DANFORTH HALE acquired the diploma of the New England Conservatory of Music in Boston in 1883. At about the same time he received the degree of Master of Arts from Williams College. A year of post graduate musical work followed, at the end of which he was invited into the Conservatory office as special assistant to the Director. The upshot of this was the choice of the vocation of the teacher. His field became musical pedagogy as applied to the theory of music and to the pianoforte. On these matters he has written somewhat extensively and has pursued research work in the studio. Mr. Hale has devoted what time he had available in the midst of a very busy life, to composition, writing for the love of it, not for publication. String and chamber sketches, piano pieces and songs, sketches for orchestra and chorus make up the main part of his production. Since 1905, Mr. Hale has been Dean and Professor of the Theory of Music and the Pianoforte at Colorado College. He was the second president of the Colorado State Music Teachers' Association and is associated with musical activities through the state.

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## FRANCIS HENDRIKS

FRANCIS HENDRIKS was born in New York November 28, 1883. He studied for six years under Leopold Godowsky and Busoni; composition under Hugo Kahn in Berlin, and he made his debut in Berlin at Mozart-Saal. He

toured Belgium and France in concert work and also the United States in company with Louis Siegel.

Mr. Hendriks is on the faculty of the Denver College of Music and was awarded the Degree of Master of Music (h.c.). He also is a charter member of the Denver branch of Pro Musica. His compositions have been published by the foremost American and European publishers. Some of his compositions have been played by leading Symphony Orchestras, such as The New York Symphony Orchestra, the Russian Symphony, as well as by famous artists the world over. His compositions also are found in many libraries, and by special request, a number of his original manuscripts have been deposited in the Library of Congress at Washington.

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## HENRY HOUSELEY

HENRY HOUSELEY, Organist and Composer, was born at Sutton-in-Ashford, England, September 20, 1852, and was the only son of William and Ann Stendahl Houseley.

At an early age he became organist of St. Thomas, Derby, then later he accepted the position of organist and choir master at St. Luke's, Nottingham, England, which position he held until March 1888, at which time he came to Denver, at the invitation of Dr. John H. Gower. Mr. Houseley's arrival in Denver was a great event in the musical world, and through his untiring efforts, Denver has become one of the leading musical centers of the West. He was tendered the office of organist and choir master of St. John's Church in the Wilderness, being the Cathedral Church of the Episcopal Diocese of Colorado, which position he so admirably filled for thirty-seven years, or until his death, which occurred March 13, 1925. Mr. Houseley's other affiliations are worthy of note, as he was also organist of Temple Emmanuel for thirty years, and Musical Director for the Ancient and Accepted Scottish Rite body of Masons for twenty-five years.

As a Fellow of the Royal College of Organists, he was in a position to bring to America much of value from the old school, and was instrumental in the organizing of the American Guild of Organists, of which body he was a Charter Member.

Mr. Houseley's ability for directing musical societies is evidenced by the fact that his Denver Choral Society was awarded first prize at the Eisteddfod in Denver, first prize on two occasions in the Salt Lake City Eisteddfods, and first prize at the World's Fair in St. Louis, in 1904. He was also director of the Apollo Club, which group of men were able to give to music lovers of Denver, yearly series of concerts, also affording them the privilege of hearing the most noted artists.



As a composer he was internationally known, having written a number of sacred Cantatas, Te Deums, and Anthems; many orchestral pieces, (played by the Minneapolis and St. Louis Symphony Orchestras); several one-act Grand Operas, the most popular being *Pygmalion* and *Galatea*, first performance Spring of 1900 at a private studio, Mrs. Otis B. Spencer as *Galatea* and George Crampton as *Pygmalion*; *El Jebel Temple*, January 30, 1912; *Broadway Theatre*, Spring 1923, February 16; and *Narcissus and Echo*, *El Jebel Temple*, January 30, 1912; *Broadway Theatre*, February 16, 1923; four Comic Operas, *Native Silver*, performed at the *Broadway Theatre* about 1891; *The Juggler*, first performance May 23, 1895; again given October 26, 1898, both at the *Broadway Theatre*; *Love and Whist*, and *Jerraby's Butler*, first performance, no date available, but was repeated in *Boulder*, *Greeley*, and at the *Broadmoor Casino* at *Colorado Springs*; *El Jebel Temple*, January 30, 1912. Among his compositions are listed scores of organ and piano works, also numerous songs, both religious and secular. Most of the librettos for Mr. Houseley's cantatas and solos were composed and compiled by his wife, S. Frances Houseley, whose death occurred September 17, 1915.

Perhaps the greatest of Mr. Houseley's compositions is his setting of *Omar Khayyam*, a dramatic cantata for quartette, chorus and orchestra, published by the H. W. Gray Company, New York. This has been performed by some of the greatest artists in America, in three Musical Festivals in New England, in Pennsylvania, in Chicago and in several other eastern states. It was first performed in Denver June 1, 1916.

*The Awakening*, another composition was performed in Denver in 1922, being especially written for the Denver May Festival.

After his death, there were found several unfinished works.

—*Ruth Mary Williams*

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## FREDERICK NEIL INNES

FREDERICK NEIL INNES was a resident of Denver from 1914 until 1923. He was director of the Denver Municipal Band 1914, 1915, and 1916, leader of the Boy Scouts band and founder of the Innes School of Music in Denver. He was born in London in 1858 and was educated in the London Conservatory of Music, where he began the study of violin and piano at the age of eight. When twelve years of age he became first trombone player in his father's band. In 1879 he attracted the attention of Patrick S. Gilmore, leader of Gilmore's band and was recognized as one of the leading trombone players of the world. For many years he conducted tours of the United States with his own band. Since leaving Denver he was leader of the Conn National School of Music in Chicago until his death on January 6, 1927. Among his musical compositions are *Innesque Waltz*, *First Life Guard's Polka*, and *Phenomenal Polka*.

## JEAN ALLARD JEANCON

JEAN ALLARD JEANCON is an investigator of Indian life of the present and past and is one of the curators at the State Museum. He has lived among the Indians all his life and has been formally adopted as a son of a Pueblo tribe. He has made some important discoveries concerning the prehistoric Colorado Indian, excavating, piecing together thousands of fragments into a whole, studying the lives of past tribes and gathering together Indian traditions for the enlightenment of the world of learning.

Not the smallest contributions he has made are the traditional songs of the Navajo, Apache, Ute, Hopi and Pueblo tribes. His intimacy with the various tribes has given him opportunity for securing songs that would be forbidden to a mere scientific investigator. Anyone who knows Dr. Jeancon will realize this, for he talks of the Indians with an affectionate fervor and understanding that could come only with intimate relationships with them. Thus the songs he has gathered together and set with appropriate piano accompaniment bear an authenticity that seems much more real than those collected by such Indian investigators as Fillmore, Fletcher and Densmore. Theirs may strike one as being more severely scientific, but they do not appeal to one in the same manner as the songs of Dr. Jeancon—songs after one's own heart and affection.

In the preface of this book, the title of which is *Indian Song Book*, Dr. Jeancon has told a little of his personal contacts with the Indians and something concerning the characteristics of their songs. He takes issue with most other investigators in asserting that the Indian does not employ quarter notes in his singing. Most investigators insist that the Indian does not employ the tempered scale, and that many of his tones are not in accordance with our accepted scale. Miss Densmore is quite emphatic in this, as are some others. Dr. Jeancon says he has employed scientific instruments in his investigations and has come to the conclusion that it is an effect rather than a deliberate idiom of expression. Be that as it may, Dr. Jeancon has given us some beautiful songs, quarter tones or not.

The melodies of these six songs are preserved in their original condition, but he has had to supply some of the words where translation is impossible and where the Indian has used phonetics instead of words. To these melodies there have been added accompaniments that have been "suggested by listening carefully to the sounds of nature: the murmuring of the brook, the wind in the trees, and a thousand other sounds," as he says in the preface.—*From Article by E. J. Stringham, in Denver Post, Dec. 14, 1924.*

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## ALBERT G. PEARSON

ALBERT G. PEARSON was director of the music in Colorado College for several years and also of the music in the Colorado Springs High School. He was a graduate of the University of Michigan and died at about the age

of sixty-five on August 11, 1917. He completed one opera, *Below Zero*, the libretto by Sidford Hamp of Colorado Springs, and this was presented in Colorado Springs in 1894. He also composed the music for several poems of Rudyard Kipling and Robert Louis Stevenson.

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## FREDERICK STEVENSON

FREDERICK STEVENSON was one of the English musicians brought to Denver in connection with Dean Hart's program for music at St. John's Cathedral. He was born in Newark, England, in 1845, graduated from St. John's College in Sussex and studied harmony with Dr. Macfarren in Cambridge and counterpoint with Dr. Bridge in Westminster Abbey. After fifteen years of professional work in London, he became precentor of St. John's Cathedral, Denver, in 1883, where with Walter E. Hall he was very successful in developing choir services of unusual excellence. Later he became organist at St. Mark's Church and also at the Synagogue. He was director of the Denver Conservatory of Music and leader of the Concert Choir. In 1894 he removed to Los Angeles where he lived until his death in 1926.

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## EDWIN JOHN STRINGHAM

EDWIN JOHN STRINGHAM graduated from Northwestern University, Chicago, and was one of the first graduates to receive the degree of Bachelor of Music from that institution.

The Cincinnati Conservatory conferred the doctor's degree upon Dean Stringham, June, 1924, in recognition of his Theoretical and Pedagogic accomplishments and prose writings.

He taught for four years in Northwestern University School of Music, Extension Department, and almost simultaneously, for four years at the North Shore School of Music, Chicago. He was director of the Grand Forks School of Music, Grand Forks, North Dakota, for one year; head of the Music Department of the University of Colorado during the summer of 1919; with The Denver College of Music since the beginning of 1920, first as head of Theory Department for one year, and since then as Director and Dean of the Faculty.

He is a contributor to musical magazines of national importance. From 1919 to October, 1922, he was music critic and editor of *The Rocky Mountain News* and since October, 1922 has served in the same capacity with *The Denver Post*. He also has been editor of the Denver Public Library bulletin in which this article appears. Dr. Stringham has taken a prominent part in musical organizations in Denver such as the Denver Musical Society, Pro

Musica, Denver Music Week Association; was one of the organizers of the Colorado State Music Teachers' Association, and has been active at the meetings of the Music Teachers' National Association, and vice-president of the National Association of Music Schools. Dr. Stringham was one of the seven original organizers of the National Association of Music Schools. He is recognized as an authority in his specialties which are teaching and writing music theory, and the philosophy of music. His compositions for piano, voice, ensembles and orchestra have been played by many foremost artists and orchestras of the time. The premiere of his symphonic poem *Visions*, dedicated to Horace E. Tureman, was given by the Denver Civic Symphony, October 29-31, 1926.—(M. G. W.)

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## HORACE E. TUREMAN

HORACE E. TUREMAN was born in Virginia, Illinois, in 1878 and has been a resident of Denver since 1885. His music education in Denver was carried on under the direction of Mr. Henry Houseley, with whom he studied harmony, counterpoint, form, orchestration and original composition. In Chicago he studied with Calvin B. Cady, and later went to Paris where he followed for a time D'Indy's course on musical form at the Schola Cantorum. He also studied the violin under Max Bendix for a time, and singing under various teachers, especially Emile Engel in Paris, privately, and at the Schola.

He has been very active in Denver in chamber and orchestral music and as director of the Civic Symphony Orchestra since 1922. His list of original compositions is large, but unfortunately nothing has been published except some studies in style for the violin which are now out of print.

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## PAUL WHITEMAN

PAUL WHITEMAN was born in Denver in 1890 and came from a musical family. Wilberforce J. Whiteman, his father, was superintendent of music in the Denver public schools for thirty-five years. His mother was an oratorio singer. While he practiced the violin, his sister studied voice. At nineteen he had joined the Denver Symphony Orchestra. Before going to San Francisco he had for four years occupied the first chair in the viola section of that organization.

One night in 1917, while he was eating dinner in a restaurant on the Barbary Coast, San Francisco, Paul Whiteman, then first violinist with the San Francisco Symphony Orchestra, heard an outlaw quintet playing the jazz of the African jungle. Most of the noise was made by a "corn-fed" clarinet. It was accompanied by a trombone, cornet, piano, and trap drum with bell and sand paper attachments.

As the young violinist listened he watched the people around him. He wondered why men and women like jazz. Then and there he made a discovery about human nature.

"Jazz is a state of mind, a mood," he said to himself. "It is the American punch in music. All human beings must let themselves go occasionally in one way or another. Some do it by getting up into the North Woods and sitting down beside an open fire. Busy men take fishing trips. Others, whose good humor is more boisterous, need a vigorous and energetic outlet. Fun, for them, means making a lot of noise and cutting capers. Jazz gives them the exhaust valve they need."

Before he went home Paul Whiteman had an idea. Until that night he had expected to spend the rest of his life playing classical music.

This new kind of music, he now decided, would be popular. Because it takes a musician to "rag" a tune; but anybody can "jazz". And jazz is not confined to music.

"Magazines, movies, melodramas, the comic strips of the Sunday newspapers, and even politics succeed because they are noisy and full of vigorous rhythm," he concluded. "They express our national good humor. This is jazz. Why shouldn't a dance orchestra do the same thing?"

Soon afterward he resigned from the symphony orchestra, and formed his first dance orchestra, with fifteen pieces.

As the musicians practiced, he studied his instruments. In addition to the horns, piano, and drum, he had two violins, a cello, and a banjo. But vivid color and energetic tempo were lacking. The music was sad. It did not make him feel like doing "monkey-shines". It was not jazz.

So Mr. Whiteman decided that he must put as much good humor as possible into the music. He dismissed the cello because it was a gloom maker. Then he bought a saxophone and gave that instrument the first real opportunity it ever had.

Figuratively speaking, he taught the saxophone to laugh, squeal, do stunts, and throw its hat into the air. He emphasized exact tempo and decisive rhythm. This was an innovation in dance music.

While he was playing in Los Angeles in 1918 he was sent to the opening of the new Ambassador Hotel, in Atlantic City. A well known phonograph company was having a convention there. His music was so different that the company's representatives persuaded him to sign a four-year contract, which was recently renewed for a similar period.

During the next year the management of the Palais Royal in New York City decided to try dance music of a new kind. The Whiteman orchestra was engaged. So popular was the symphonic jazz that, after a few weeks, salaries of many jazz players were raised one hundred per cent.

Today, at the age of thirty-three, Paul Whiteman is one of the most popular musicians in this country and in Europe.

Last summer he went abroad for the first time. As the big liner on which he was returning sailed into New York Harbor, members of his orchestra were waiting at the Battery. When the ship was sighted they stepped into inflated rubber suits. Taking cornets and the big bass drum they plunged into the water and swam down toward the ship to greet their leader. As they floated along on the waves they played his most popular airs. The saxophones, in airplanes, joined in overhead. No other orchestra leader ever received such a welcome home.

In London Mr. Whiteman and his original orchestra played by royal command before the king and queen and the Prince of Wales. At first, Europeans laughed at the noisy rhythms of jazz. Now they are copying them.

"Liszt and Beethoven wrote only stately and dignified music," declares Mr. Whiteman. "But human nature is the same all over the globe. The banker in Vienna or Berlin enjoys the honest frolic and pure fun expressed in jazz as much as anyone else. He may not cut capers or dance and strut to the music. But he laughs just as heartily when the trombone player puts on a hat that is too large or one that is too small and the saxophone moans and groans.

"Jazz expresses an instinct for a noisy good time that is universal and as old as the globe. Even in the jungle the natives made music of shrieks and drum beats. Orientals had the oboe; American Indians the drum and war-whoop. In the earliest days of the circus there was a noisy clown band. Negroes give expression to the jazz mood in playing the banjo."

Jazz is good music, Mr. Whiteman insists. Many of his most popular airs, such as Avalon and Whispering, are really the classics of famous composers. They have been rewritten to express the energy, quick determination, kindness and characteristic good nature of today rather than the graver mood of an older generation.

Thirty-six Whiteman orchestras are now playing every night in New York, Chicago, St. Louis, Providence, South America, and Europe.. Last September one of his bands sailed to London. Another left in October for Buenos Aires. A third travels back and forth across the Atlantic on the giant liner "Leviathan". It also makes regular appearances in vaudeville when the ship is in port.

Many orchestras on steamers of the Munson line, the United States Shipping Board, and the United Fruit Company are under Mr. Whiteman's direction. He hears every band himself before it goes out, although the training is done by others.

His original orchestra of fifteen men has worked five hours a night, seven nights a week, for six years. It has two rehearsals a week of three hours each. At least one day a week is spent in the recording library of the phonograph company making dance records. Mr. Whiteman is under contract to turn out forty-eight of these a year.—*Susie Sexton.*

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# Colorado Composers

## FREDERIC AYRES

Published by  
G. Schirmer

### Songs:

Christmas Eve At Sea.....	
Come Unto These Yellow Sands.....	1907
Hesper .....	1911
Lullaby .....	1923
Mandalay .....	1924
Mother Goose Melodies.....	1919
My Love In Her Attire.....	
Sea Dirge .....	1907
The Stranded Ship.....	1924
Song Of The Pathan Girl .....	1921
Strong As Death.....	1921
Sunset Wings .....	1918
Triumph .....	1921
The Twa Corbies .....	1918
Take, O Take Those Lips Away (Madrigal).....	1906
When Daffodils Begin To Peer.....	1918
Where the Bee Sucks.....	1907

### Piano Compositions:

Fugue .....	1910
The Open Road .....	1916
Moonlight .....	1917
Trio in D Minor for Piano, Violin and Violoncello.	

Published by  
Albert Stahl

### Songs:

Three Songs for Low Voice.....	1906
It Was A Lover And His Lass.....	1907

### Piano Compositions:

Zwei Fugen .....	1910
------------------	------

### Chamber Music:

Trio in A Flat for Piano, Violin and Violoncello.....	1914
Sonata for Piano and Violin.....	1914

## CECIL BURLEIGH

Four Rocky Mountain Sketches and many other compositions during his residence in Denver, 1909-1911.



## J. De FORREST CLINE

- The Pride of the Ninth—March, Band.....Cundy-Bettoney  
 Aristolat—March, Band .....Carl Fischer  
 The Sons of the Desert.....J. D. Cline  
 A Mother's Love Song—Voice, Cont.....Willis Pub. Co.  
 Violets and Autumn Leaves—Voice, Medium.....J. D. Cline  
 Zip! Zip! Zip!—March, School.....J. D. Cline  
 Symphony on Indian Themes.....1926

## MARY P. CONVERSE

- The Aloe, song for harp accompaniment, words from Stars of the Desert, by  
 Lawrence Hope.  
 Kiddie Pals in Song and Story.....Denver, 1923  
 Wonder Songs, a group of songs for children.....Witmark, 1911  
 The Little White Cloud, song.  
 A Christmas Fantasy for String Quartette.....unpublished

## T. De HARPOT

Practical method for banjo, steel guitar and ukelele.

## ZDENKO VON DWORZAK

- Op. 8 Suite for Strings No. 1 in E dur.  
 Op. 14 Suite for Strings No. 2 in C dur (published).  
 (*performed Vienna 1905, Denver 1910*).  
 Op. 18 Violin Sonata.  
 Op. 21 Suite for Violin and Piano.  
 Op. 22 String quartette in F dur.  
 Op. 25 Scene lyrique for Strings (*performed Denver*).  
 Op. 31 Symphonic Overture "An die Freude" Poem by Friedrich Nietzsche  
 (*performed Denver 1915, Vienna 1917*)  
 Op. 33 Orchestra Song "Adoration".  
 Op. 34 Piano Trio (*performed by Slavsky Trio 1919*).  
 Op. 36 Five philosophical poems by Nietzsche for Soprano with String  
 quartette Accompaniment.  
 Op. 37 "In a Garden At Midnight" Dance poem for Symphony Orchestra.  
 Prologue by Southerland.  
 Op. 38 String quartette "On the Morava".  
 Op. 39 String sextette.  
 Also several songs, mostly in groups of 3-5.

## EDWARD B. FLECK

The Groundwork of Piano Technic, (1909).....Breitkopf & Haertel

## RUBIN GOLDMARK

Trio for piano, violin and cello.

Sonata for piano and violin.....Breitkopf  
Songs.

Piano compositions.

Quartet for piano, violin, viola, cello.....Schirmer

Symphonic poem, Samson.

Overture, Hiawatha.

Tone Poem, Gettysburg Requiem, for orchestra.

A Negro Rhapsody.

## JOHN H. GOWER

Elaion—Sacred Cantata, 1906.....Bosworth &amp; Co., London

Elegy—Piano Forte Solo and Orchestra, 1907.....Bosworth &amp; Co., London

Let Thy Loving Kindness—Anthem, 1890.....\*Denver Music Co.

By the Waters of Babylon—Anthem, 1904.....G. Schirmer

Noel—Christmas Solo and Chorus, 1890.....\*Stevenson Music Co.

Love Lyrics (Dinnis Bhoj, Through the Mist, She Comes Across the Meadow,

O, Heart of My Heart, There Shone in My Heart).....Comet Pub. Co.

Santa Fe Trail—Baritone Solo.....Comet Pub. Co.

Gower Choir Cards (Series of Church Service Music. Te Deum, Benedicite,  
Six Kyries,<sup>4</sup> Litanies, Sanctus, Versicles, Seven Last Words, Sevenfold  
Amens; Recessionals, including the well known setting to Kipling's  
Recessional).

Hymns—In hymnals of all denominations.

Songs—By English publishers, names are unavailable: Who Can Say?; The  
Better Land; Abide With Me; Lilyka Waltz.*Publishing companies marked \* are not publishing now.*

## EDWARD D. HALE

Movements and sketches for string quartet

Piano pieces, songs, anthems, hymn-anthems, duets, trios (vocal)

Trio—Piano and strings—in E flat

Trio in G, Sonata-allegro

Variations on an original theme for Violin and Piano

Suite for Violin and Piano

Sketches for Cello and Piano

Sketches for orchestra

Music for Eager Heart, a Christmas play

Music for the Electra of Euripides

Music for Twelfth-Night and other plays

## FRANCIS HENDRIKS

For Piano:

Four Preludes, 1907 and 1913.....Boston Music Co.

Five Poetic Tone Pictures, 1908.....Wm. A. Kann Pub. Co.

Berlin &amp; Milwaukee

Distant Bells or Petites Cloches, 1909.....	Wm. A. Kann Pub. Co.
Dans La Brume	Berlin and Milwaukee
Twelve Fantasy Etudes, 1909.....	Ries & Erler, Berlin
Four Dances Esthétiques, 1912.....	White-Smith Music Co.
Octave Etude in F, 1913.....	White-Smith Music Co.
Valse Arabesque, 1913.....	White-Smith Music Co.
Etude in Double Notes or "Caprice", 1915.....	White-Smith
86 Symmetrically Inverted Studies, 1915.....	Boston Music Co.
In Autumn, 1916.....	Boston Music Co.
Valse Caprice, 1916.....	Boston Music Co.
Fête Galante, 1917.....	G. Schirmer
A Forest Legend, 1917.....	G. Schirmer
Drifting Clouds, 1917.....	G. Schirmer
Concerto in E minor, 1917.....	M. S.
Fantoches, 1918.....	G. Schirmer
Pages Fugitives, 1919.....	G. Schirmer
Two Miniatures, Berceuse, Vieux Rondel, 1920.....	G. Schirmer
Intermezzo, 1924.....	G. Schirmer
Caravane, 1924.....	G. Schirmer
Sundown, 1921.....	G. Schirmer
Danse Bizarre, 1924.....	M. S.
The Jester, 1925.....	M. S.
Sonata in G Flat, in three movements, 1926.....	M. S.
Chinoiseries, 1922.....	G. Schirmer
Nostalgie, 1923.....	"
Fête Lunaire, 1924.....	"

## For Voice:

Two Songs, 1908 and 1909.....	Ries and Erler
Flieder (Lilacs)	Berlin
Resignation	
The Night Bird, 1914.....	Boston Music Co.
A Sicilian Spring, 1916.....	White-Smith

## For Violin:

Serenata Espagnola, 1910.....	Ries and Erler, Berlin
(Violin and Piano). (Cello and Piano).	
Prelude in A Major (Violin and Piano), 1913.....	White-Smith
A Summer Nocturne, 1924.....	Unpublished

## For Full Orchestra:

Suite Esthétique, in four movements.

## HENRY HOUSELEY

## Anthems:

Crossing the Bar.....	Arthur P. Schmidt Co., Boston
Lead Kindly Light.....	"
Saviour Breathe an Evening Blessing....	"

Nearer My God to Thee.....	Arthur P. Schmidt Co., Boston
Our Blest Redeemer Ere He Breathed..	"
Thy Will Be Done.....	"
Jesus the Very Thought of Thee.....	"
Far from My Heavenly Home.....	"
Abide With Me.....	"
Hark! Hark My Soul.....	"
Trust Ye In the Lord Forever.....	"
O Be Joyful In the Lord.....	"

Mixed Chorus:

Tell Her I Love Her So.....	"
Sparkling Sunlight .....	"
(arranged from Arditì).	

Women's Voices (Arrangements):

Echoes of the Ball (Gillet).....	"
Love's Dream After the Ball (Czibulka)	"
Passe-Pied (Twilight Dreams, Gillet)..	"
Spring Song .....	"
(La Cinquantaine, Gabriel-Marie)	
Woodland Breezes (Weiser).....	"
Sparkling Sunlight (Arditi).....	"
The Joyous Shepherd (Martini).....	"
Senorita (Dessauer) .....	"

Men's Voices:

King Death .....	"
------------------	---

Songs:

Until God's Day.....	"
Rock of Ages.....	"
With the Tide.....	"
Only a Look .....	"
Cradle Song of Bethlehem (from Mr. Houseley's Cantata "The Nativity") .....	H. W. Gray Co., New York
Thou Mighty Loving One.....	"
Tender Memories Waltz.....	"
The Nativity (a Christmas Cantata).....	"
Omar Khayyam (a Dramatic Cantata for Quartette and Chorus).....	"

Piano:

Bye-Gone Days	
Pretty Primrose	
Martha Washington, Colonial Dance	
Heliotrope	
Jigue Moderne	
Flowers of Autumn.....	Theodore Presser, Philadelphia
Courtesy	

Chant Poetic  
Carmencita

## Organ:

Allegro Molto Vivace (arranged for organ: from the 2nd portion of  
Symphonie Pathetique, by Tschaikowsky) . . . H.W. Gray Co., New York  
Adagio con molto espressione . . . . . Weeks & Co., London  
Andante con Grazio . . . . . " "  
Andantino Grazioso . . . . . " "  
Postlude Alla Marcia . . . . . " "  
Tempo di Menuetto . . . . . " "  
Romanza . . . . . " "

## Operas:

Native Silver  
The Juggler  
Love and Whist  
Jerraby's Butler  
Pygmalion  
Narcissus and Echo.

## JEAN ALLARD JEANCON

A Day on the Mesa, Solo Voice, 1917 . . . . . Willis & Co.  
Group of Six Indian Songs . . . . . G. Schirmer  
Allied Arts Society, Denver.

## MARY L. NICKOLDS

To Mother, The Wanderer's Song . . . . . (Words by Harold J. Nickolds)

## ESTELLE PHILLEO

Out Where the West Begins, 1917 . . . . . F. J. A. Forster  
Roundup Lullaby, 1919 . . . . . F. J. A. Forster  
Trails, 1920 . . . . . F. J. A. Forster  
Farther West, 1921 . . . . . F. J. A. Forster  
Spirit of the States, Grand March, 1919 . . . . . Estelle Philleo  
Colorado, 1923 . . . . . Chas. E. Wells Music Co.

## ALTHEA JEWELL RUTHERFORD

Hymn to Colorado . . . . . (Words by Lilian White Spencer)

## HENRY SACHS

In Flanders Fields, 1923 . . . . . Harold Flammer  
The Friendly Man, 1923 . . . . . Harold Flammer

Grandma, 1923.....	Harold Flammer
Dream Ships, 1924.....	Harold Flammer
Her Gown, 1923.....	M. Witmark & Son
Wishin', 1923.....	M. Witmark & Son
Just American, 1923.....	M. Witmark & Son
The Three Riders, 1923.....	G. Schirmer Co.
Once in a While, 1923.....	G. Schirmer Co.
Little Church Back in Homeland, 1924.....	Jack Mills Co.
The Song of Love, 1924.....	J. K. Remick Co.

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Hark! Ye Ransomed Nations .....	Church
Universal Peace Processional	

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- Dream Face.
- Nestlin' Time.
- When I Come Back to Erin.
- When the Sun Sets in Ireland.
- Little Sonny O' Mine.
- I'm Longing for You.
- My Violet.
- Just A Thinkin' Dear O' You.
- I Dreamed of You.
- You Really Don't Know How Much I Love You.
- Only A Memory of You.
- With Every Thought I Breathe A Prayer for You (patriotic).
- Are You Lending A Hand to Yankee Land (patriotic).
- They Are Tenting Tonight in Far Off France (patriotic).
- That September Day in the Long Ago.
- Love Will Lead the Way.
- There's A Home in My Heart for You.
- I'm Coming Back to Say Good-bye.
- In the Cottage that Stands on the Hill.
- Dreaming My Life Away.
- Unforgotten.
- You Seem to Be Forgetting Me.
- 'Twas In the Time of Roses.
- The Night, The Stars and You.
- Maybe.

## Instrumental:

- The Elks Waltz.
- Valse Divine.
- Waltzes Beautiful.
- Valse Angeline.
- Swells and Belles Waltzes.

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 Sweet Be Thy Sleep .....(Lullaby)  
 Words and Music by William E. Whigam.



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 All ..... (Sacred Selection)  
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 Softly Now the Light of Day ..... (Sacred Selection)  
     Words by G. W. Doane, Music by William E. Whigam  
 We Hunger We Are Athirst ..... (Sacred Selection Recitative)  
 God's Treasure House ..... Aria  
 Friend O' Mine  
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 Chant Du Mort.  
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 I'm In Love Today (voice).  
 Easin' By.  
 Never Summer-Ripple (piano).  
 Candle Lights (piano).  
 To the Boy of Your Heart (voice).  
 \*For Me, Your Love (voice).  
 \*Published under the name of *Alberta McCauley Yore.*



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 Orchestra chief joins artillery .....Post Oct 22'18 p. 6  
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STRINGHAM, E. J.

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